IN THIS ISSUE: **THE YOUNGER GENERATION VIEWS OPERA . . By Bertha Perlstein**

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PAUL ALTHOUSE

Will Have Eight Appearances This Season with the New York Philharmonic Orchestra

ROSA PONSELLE
with her mascot Whiskers on their arrival in New York on September 28, aboard the SS. Conte di Savoia

EUGENE GOOSSENS,
conductor of the Cincinnati Symphony Orchestra, has returned to Cincinnati and rehearsals are in progress for the 1933-34 season. He spent the summer at his home in England. Last season Mr. Goossens conducted not only the regular concerts of the orchestra in Cincinnati and on tour, but the biennial Cincinnati May festival as well.

GRACE MOORE
and her husband, Valentine Parera, on their arrival in Los Angeles. As a result of Miss Moore's recent appearance at the Hollywood Bowl, she has been reëngaged for two performances there next season. She will sing Nedda in Pagliacci with Richard Bonelli on October 13 and 16. The soprano has a new operetta, opera performances, radio and concerts booked for this winter, and is to act in a musical motion picture.

LEOPOLD GODOWSKY
is in New York, having returned from conducting his summer master class on the Pacific Coast.

DR. HOWARD HANSON,
director of the Eastman School of Music in Rochester, N. Y., American composer and conductor, on the shores of Lake Messalonskee in Oakland, Me. The picture was taken shortly after he conducted a concert by the Eastern Music Camp's symphony orchestra of 100 pieces. The program, which drew its audience from all over Maine, included Dr. Hanson's Nordic Symphony. Dr. Hanson has been an annual guest conductor at the Eastern Music Camp since its organization. (Photo by Carleton D. Brown.)

THE HALL JOHNSON NEGRO CHOIR
is the first attraction in the new afternoon series of concerts, The Enjoyment of Music, which will be conducted by Olin Downes at the Brooklyn (N. Y.) Academy of Music beginning October 17.

RACHELLE SHUBOW
in Berlin on Boycott Day, April 1. The pianist recently returned to New York from a long sojourn in Europe, where she studied first with Artur Schnabel and later with Leonid Kreutzer. While abroad Miss Shubow gave nine recitals, playing in Prague, Dresden, Berlin (twice), Chemnitz, Cologne, Munich and Leipsic (twice), and appeared with orchestra in Leipsic, Chemnitz and Berlin. In the German capital she gave the first performance of a sonata dedicated to her by Edward Moritz. The first American hearing of this work will be at Jordan Hall, Boston, November 15. Miss Shubow also has included the sonata on the program for her New York recital at Town Hall on December 28.

SURYA SENA,
Sinhalese singer, has been heard in London and Vienna in recital programs.

HAZEL GRUPPE,
pianist, at Badenweiler, Germany. During the past summer Miss Gruppe fulfilled engagements on the Continent, playing in the Schwarzwald (Black Forest), Lucerne, Zürich (where she made her headquarters), Vitznau, Lugano, Milan, Florence and Venice. She returned to New York recently and resumed her teaching and concert work. The pianist plans to visit Europe next May for return bookings, which include an appearance in Baden-Baden.

JULIA PETERS
and Claude Gonvierre at Miss Peters' home in Scarsdale, N. Y. The child is Miss Peter's niece and the dog, Rascal, belongs to Mr. Gonvierre.

(See Inside Back Cover for Additional News Pictures)

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Josef Hofmann Cancels His Scheduled Berlin Concerts

Pianist Gives Early Return to America as Excuse—Thibaud Also Avoids German Capital—Propagandistic Influences Continue in Opera, But to Small Audiences

By HERBERT F. PEYSER

BERLIN.—Less than a week ago I was crowing in these columns over the fact that we were to hear Josef Hofmann in Berlin this season and now, behold, I have to eat my words! *Es hat nicht sollen sein.* Mr. Hofmann has cancelled, thereby following in the footsteps of Kreisler, Casals, Hubermann, Piatigorsky, Thibaud, Schnabel and most of those other eminent foreigners or Jews who for years have made Berlin concert life a thing of delicious tremors. All along I feared some such catastrophe, though when the Furtwängler programs announced, black on white, that the pianist would be heard in the Schumann concerto at the second Berlin Philharmonic concert, I really did begin to hope against hope. Then came the blow, which so far as Berlin's none too glamorous concert prospects this winter are concerned, is a crushing one. Music lovers were all agog over Mr. Hofmann, who has not played here in decades (I believe not since Nikisch's heyday). At the Wolff and Sachs offices they tell me the pianist declared in a letter that he had to return to America "much sooner than he expected." Of course, stranger things than that have happened. But most of us will continue to believe that this bitter deprivation is another one of those "benefits" which the Third Reich has conferred upon Germany.

Hard on the heels of the Hofmann *Absage* comes similar news from across the Rhine. Jacques Thibaud declines to play where his Jewish colleagues are not welcome. You can properly appreciate the sting of this blow only if you realize how the Berlin public idolizes the French violinist. Alfred Cortot, who is similarly worshipped in the Philharmonie and the Bach Saal, is still down for concerts. But no one would now be surprised if he decided to call his visits off. Meanwhile Hubermann has caused to be published his correspondence with Furtwängler, who was urging him to appear as soloist with the Philharmonic and thus "be the first" to break through the racial bars. The whole affair places Furtwängler in a somewhat embarrassing situation. It must be said, however, that the conductor's position is not an enviable one. His letter last spring to Dr. Goebbels, whatever invidious constructions some cynics have placed upon it, was an honest and courageous effort to defend the integrity of his artistic conscience in the face of redoubtable odds. No other German musician (not even those who, like Furtwängler, enjoy full governmental favor) has dared as much. Furtwängler would unquestionably have been happy if Hubermann had accepted his invitation to appear at his concerts and so "be the first" to prove that the racial barriers are not as insuperable as represented. But Hubermann's reply, with its forthright refusal to concede or to compromise, makes things awkward for the conductor. He would undoubtedly have preferred it if the exchange of letters had not found its way into public prints. He is represented by some of his closest champions as being favorably disposed to Jewish artists of rank and it is a fact that he succeeded in retaining the five Jewish members of his orchestra in spite of the violent efforts made last spring to dislodge them.

STATE OPERA REOPENS WITH PALESTRINA

So far the opera houses have been playing for the most part to half empty auditoriums. But in this respect they are only companions in misfortune to the German theatres in general. Matters have come to such a pass that in some towns the government compels all public officials earning a specified amount to subscribe to at least one seat a month in the State theatres. It is not so easy to coerce the general public. The average German income forbids more than an occasional visit to the theatre or the Opera (where the unavoidable cloakroom prices remain as exorbitant as ever); and the Jews—formerly the most dependable patrons of opera and concerts—simply stay away. Instead of trying to meet these handicaps by means of the most tempting attractions possible, the opera houses play the "idealistic" or the "racially dutiful" game of producing works which experience has proved to be poor box office assets. You may like or dislike Palestrina, you may or may not consider Hans Pfitzner the most estimable and the most German composer who ever lived, but the fact remains that you cannot make Palestrina pay, though you talk "seriousness," "German dignity," "racial purity" and all that, from now till doomsday.

The Staatsoper opened its season with a carefully prepared performance of this gigantic bore. It was well mounted, well sung (by Fritz Wolff, Rudolf Bockelmann, Emmanuel List, Fritz Soot, Elsa Ruziczka and a long list of others) and earnestly conducted by the Staatsoper's new acquisition, Robert Heger. But on the night I heard the work the house was three-quarters empty and things generally were as cheerful as a funeral.

Nevertheless, because certain quarters have decided that Pfitzner is a representative composer of the "new" Germany, the Städtische Oper will be obliged to get into harness and about Christmas time, to make the most of his Christelflein—another work that never was able to hold the stage. The late Max von Schillings is likewise coming in for undue celebration. The Städtische Oper has got to get busy for better or worse with Mona Lisa, while downtown they are preparing to dig up his Moloch, which was a dead issue nearly thirty years ago.

THE DOUBLE BILL RECAPARISONED

By all indications there ought to have been a much better public response for the recent *neu-Einstudierung* at the Charlottenburg house of Cavalleria and Pagliacci. The première evoked hysterical notices of praise from

(*Continued on page* 18)

Leonard Liebling On Radio

Leonard Liebling, editor-in-chief of the Musical Courier and music critic of the New York American, is the new radio commentator, over the Columbia Broadcasting System, for the Sunday afternoon concerts of the Philharmonic Orchestra at Carnegie Hall. Mr. Liebling calls his comments Lobby Talks, and began them last Sunday. He introduced the series by telling his auditors that his discourses will aim to be generally informative and topical, rather than historical and analytical.

New York Philharmonic Opens Season Under Walter's Baton

Ovation Extended to Exiled German Conductor—Leads Program of Beethoven and Brahms

By LEONARD LIEBLING

On October 5 (and with repetition of the program next afternoon) the Philharmonic Orchestra opened its 1933-34 season at Carnegie Hall, and was greeted by an audience that filled every seat and overflowed into the space reserved for standing listeners.

Aside from the happy air of expectancy that always marks the opening concert of the symphonic winter in the metropolis, on this occasion there was also the warm desire of the New York musical public to bestow an especially strong ovation upon Bruno Walter, who is conducting the first half of the current Philharmonic season.

All the world knows the story of Walter's exile from Germany as a victim of the new racial ruling in that country, and he has been the recipient of wide sympathy and artistic honors wherever he went since his enforced cessation of musical activities in his native land. New York joined the general chorus of tributes when the German conductor stepped on the stage of Carnegie Hall last Thursday. The audience arose and its storm of handclapping continued for several moments, while Walter bowed his acknowledgments.

ALL-GERMAN LIST PRESENTED

The program consisted of Beethoven's Coriolanus Overture and Pastorale Symphony and the first symphony by Brahms, an overlong and not sufficiently varied list.

Walter's interpretations of the classics have been accepted long ago as musically authoritative and personally potent without loss of objective requirements. On the present occasion he deepened the impression he had made previously upon his New York hearers, and particularly in the Beethoven symphony lavished a wealth of imaginative sweep and lovely detail upon the famous pages. To some hearers they still seem long drawn out and not of Beethoven's best, but when a musician like Walter wields the baton, even the lukewarm admirers of the Pastorale can be interested in its presentation.

The Coriolanus Overture, short and pithy, was proclaimed dramatically and with most resourceful light and shade in tone and resourceful changes of *tempi*.

It cannot be said that the Brahms performance matched some others heard in the same hall during recent years. There were lacking the full rhythmic snap and complete emotional drive which the work requires for altogether satisfying statement.

The Philharmonic Orchestra did much splendid playing, but there were spots where the tone lacked polish, and the accord could have been better. However, as the season advances, the organization is certain to reach its customary elevated degree of tonal quality and technical finish.

NEW PROGRAM BOOK

A new and improved style of program was on hand, printed on heavy paper, but the valued annotations of Lawrence Gilman no longer are furnished to Philharmonic patrons, a most regrettable fact, due no doubt to the economies which the directorate is compelled to observe.

At the first Sunday matinee, in Carnegie Hall, the Philharmonic Orchestra repeated the Beethoven numbers heard at the previous three concerts, and added Strauss' Death and Transfiguration, and a triple excerpt from Berlioz' Damnation of Faust—Dance of the Sprites, Dance of the Sylphs, and Rakoczy March.

Again Bruno Walter gave sympathetic and informative readings of the Coriolanus overture and Pastoral Symphony. The conductor's conception of the Strauss poem had all the necessary feeling, verve, and glamor.

The orchestra, in fine fettle, was a highly responsive medium under the Walter baton, and displayed beautiful balance in the larger numbers, and delicacy and impetus in the excerpts by Berlioz.

Worcester Festival Has Brilliant Setting

New Auditorium Dedicated With Six Days' Series of Concerts and Opera Under Baton of Albert Stoessel—Soloists Applauded With Chorus and Orchestra

By MOSES SMITH

WORCESTER, MASS.—The most elaborate and successful, and certainly the best attended, Musical Festival ever held here was given from October 2 to 7. This was the seventy-fourth in the series of annual festivals, and was the first to be held in the new Municipal Memorial Auditorium.

The attendance was far greater than ever before in the history of this institution. The old Mechanics Hall, where former festivals were held, seated a scant 1,500, in comparison with 3,500 and more in the beautiful new building. Besides, there were six days of music this year, as against four in the past. Since the Auditorium was almost filled for every event, and crowded beyond normal capacity for several of the programs, the festival may conservatively be said to have been a huge success. Even as it was, however—for such is the lot of great artistic ventures—there was a substantial deficit in the treasury.

The programs were especially attractive, and on the whole were admirably performed. The presentation of Verdi's Requiem on the opening night was described in the previous issue of the Musical Courier. On Tuesday night Mendelssohn's Elijah was presented, with much success. The chorus, under Albert Stoessel's direction, was even better liked than on the opening night.

ELIJAH SUNG IMPRESSIVELY

On this occasion the Mendelssohn work had its thirteenth performance at the Worcester Festival. It was first heard on these programs in 1875.

That the oratorio still exercises a potent appeal was manifest by the attendance of 3,500 that marked the occasion. This brought the audience for the first two nights up to 7,000, an unusual record for these events.

The musical forces were large, the Festival Chorus and Orchestra supplying the ensemble passages, the solo parts taken by Olga Averino and Josephine Antoine, sopranos; Grace Leslie, contralto; Arthur Hackett, tenor; and Richard Bonelli in the title rôle. Walter Howe was the organist.

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Modernized Operatic Ideas Win Support From Mussolini

Duce Believes in Popularizing Lyric Representations—Offers State Support for New Operas—Guilds for Artists—Mass Education in Music

By RAYMOND HALL

MILAN.—The new program now under way in Italy, upon Mussolini's initiative, for the fostering of Italian music and drama, in both the creative and interpretative fields, contains numerous other interesting features, besides those indicated in my last letter. One of the most far-reaching concerns the moot question of opera repertoire. To those who insist the Italian public does not want operatic novelties and who cite deficits to prove it, Il Duce replies, in substance, that the vicious circle must be broken.

The old and thorny problem finds in Fascism a propitious atmosphere and some radical means for its solution. In analyzing the ills of the Italian lyric stage, Mussolini goes to the bottom of things. He believes the fault lies less with the people than with the novelties offered them and the existing theatrical mechanism, which impedes frequent contacts of new works with the masses. If, he reasons, Italians are more and more deserting the opera houses, except for exceptional artists and spectacles, there must be something radically wrong with opera today; it must be out of tune with the times. "Give the masses," he says, "what really counts in the life of the spirit and in human struggles." That is the kernel of the problem. Furthermore, the people, in so far as the fault lies with them, can, he thinks, be educated to new conceptions, and such is a primary task of Fascism.

RENOVATION OF REPERTOIRE

"Renew the repertoire." That is his fundamental slogan. It supports the view of the minority of thinkers who have long maintained, here as elsewhere, that only with the opportunity for ready (and economical) production of novelties can the wheat be sifted from the chaff and the few works of art of the decade or generation or century which are destined to endure be discovered, by the acid test of public contact, not on one but on many stages and before tens of thousands of unprejudiced listeners. The spiritual goals of Fascism are expected to act as further stimuli to Italian composers, especially the young generation, to produce something genuinely new. Then there can logically follow an effort to stimulate the people's curiosity, encouraging them to regard contemporary works with sympathetic interest and serene judgment, or at least with tolerance.

Mussolini has, of course, translated his creed into deed with concrete measures through the mechanism of the State Theatrical Corporation (Corporazione dello Spettacolo), of which the Hon. Gino Pierantoni is the active and able president and the orig-

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Weingartner Not to Come to America?

Dr. Felix Weingartner may not come to America this season. According to a statement from J. J. Vincent who had negotiated with Dr. Weingartner for some appearances in America this season, the Basle Conservatory of Music may not grant the conductor a leave of absence.

THE YOUNGER GENERATION VIEWS OPERA

By BERTHA PERLSTEIN

VIEWING life through rose-colored glasses has never been one of the attributes of the younger generation. That is a virtue, or a vice, (depending on one's viewpoint), reserved solely for their revered elders, the Older Generation. Slightly myopic, the opinion of this latter group is one prone to conform and to accept Things-As-They-Are-And-Should-Be without a murmur, for here the subtle and unnoticed pressures of Time and Environment have done their work well. It is so much simpler to accept the ideas of others and mold them until they fit one's own scheme of things. Undoubtedly when they were the "Younger Generation," they were as full of objections to old ideas as the group that has now claimed that dubious title. But much water has passed under the bridge since then and the elders now stand as the protectors of the conventions they once flayed, fiery in their defense of these time-honored principles and ideas to which they were father. The amusements and novelties of their youth, æsthetic or otherwise, are still to them the only ones worthy of consideration. They believe firmly that Greenwich Village, now long since civilized, is still the centre of a flourishing Bohemia and the scene of innumerable orgies. And their faith in Opera is one that will never be shaken.

An Age of Super-Sanity

This unaccountable belief in things that have been, is to the younger generation one of the more amazing attributes of the older one. Because things have stood the test of several centuries of wear and tear is to the youthful rebel class no reason why they should continue to exist and be exalted—there is more reason that they should not. Change and evolution are necessities, and if a thing cannot change sufficiently to suit the new era into which it has managed to creep, then it must be abandoned. It is this viewpoint that the younger generation takes about most things, and it is certainly the one that it takes about Opera.

Sanity and reason are the two primary demands that this generation makes of everything. Any creative effort, whether artistic or not, must be true and real. It must have within itself its *raison d'être*, and not have to seek in the emotional effect that it might produce on its audience, the encouragement necessary for its continuance. But if there must be madness then let there be a method to the madness. Science has long since eradicated the necessity for emotion and an excess of imaginative effort in this group; they demand practicality and reality even in art, and modern drama and literature have acceded to this demand. The stage today is no longer cluttered with the fantastic and unreal situations to which it fell heir, nor does one find there the artificiality and the conventions of the Oscar Wilde period, for Ibsen, playing savior to the stage, managed after a long struggle to batter down the stubborn environment that surrounded him. His was the first step and others followed him. It is the same in all the arts, even in music, but the Opera has remained static.

Looking into Opera

Truly was this satellite of music named a "bastard" art. It is neither music nor drama but an unbalanced mixture of both, a smattering of plot so poor that it must be well coated with music to make it even halfway acceptable. Neither fish nor fowl, music nor drama, it is a half-breed whose position in musical society has up to this time been well-assured. But now at last the security of its ancestry is being shaken, and an unemotional balancing of the scales has proved, to the younger generation at least, that Opera is an art whose day is finished.

Should one come to the Opera to hear music, what does one find? A serving of an aria, a short interlude of incomprehensible muttering followed by another aria, followed by another interlude, followed by another aria, and so on *ad infinitum*. There is no reason to the succession of sounds to which our ears are subjected. The Opera follows a schedule more rigid than that of any radio station. There must always be a given number of characters, each of a prescribed type. Each main character is assigned an aria which he must sing, come what may. The plot, no matter what kind, is merely an excuse for the appearance of the singers upon the stage. And what singers! Can there be anything more absurd than a huge, buxom female tottering about on spike heels who kneels on the stage and then can hardly arise; or a stout gentleman who sings a passionate love song with all the personal delicacy and grace of an elephant? The resulting ridiculous action exceeds even the wildest flights of imagination. In the very midst of the most exciting portion of Faust, when Valentine is to duel with Faust, they pause and sing a trio with Mephistopheles; in Rigoletto, once more at the most dramatic moment of the plot, the four main characters stop dead in their tracks, to sing a quartet. Neither pair of characters knows that the others are present, and yet they sing a marvelously harmonized piece of music. One cannot gainsay the beauty of the music; that is something that has remained. But why, if Opera is music and primarily for the purpose of making music, as we are so heartily assured it is, why should we be forced to listen to it piece-meal, and with constant interruptions that destroy all the atmosphere created by the music itself?

I realize that this very question, that of balance between the plot and the score, is one that has been a source of argument since the time of Gluck, for he, Wagner, Moussorgsky, Debussy, Strauss, all have tried their hand at clearing up the situation, none of them with any marked success. Each started out with a premise more or less the same, and succeeded in producing through some sort of an operation, an offspring almost worse than the mother. Wagner thought to make the music a continuous flow that would not interrupt the drama upon the stage but ended in producing works in which both the music and the drama were so stretched and elongated beyond their natural contours, that they became monstrosities boring in the extreme. Debussy, attempting the same equalizing process, subdued his music to the point of shadow, and since the play had also been crushed to make the music the major interest, the audience receives only the faintest whisper of a musical drama. Moussorgsky attained the only real triumph over the stifling demands of operatic conventions. In Boris Godounoff one finds the music and the drama not competing with one another as is the case in the works of so many composers, but actually blending to form a complete and uninterrupted whole. In this opera the younger generation can find some satisfaction, for the plot is true and real, not tortured out of shape for the sake of the effect of the music. But to find only one opera out of so many that have been brought to life, is a poor sort of a triumph. In this very fact we can see the proof that the opera is a form which, if not already dead, has at least one leg in the grave.

Naturally, the younger generation turns to the modern operas of Strauss, Stravinsky or Gruenberg to find the semblance of reality in an art that has never been able to attain that quality. And here again they must be disappointed. They come to the Opera primarily to hear music, for their interest in the plot is slight except when it supplies a rational background. Unfortunately for them, they find that the music has become a mechanical device for producing effect. The music of the modern opera has gone back to the Greek ideal in which music was the handmaiden of poetry and drama, and had no true life of its own; it served as an accompaniment for the reading of the lines and heightened the emotional effect of the plot and the works. The decadent romanticism and the searching for effect so evident in the works of Richard Strauss, show to full advantage in his operas and particularly in Elektra. Here the plot has been given full sway, as it should be, and the music sinks to the level of comment. This is particularly true of the new opera of Louis Gruenberg, Emperor Jones, where the music is of absolutely no importance except as it aids the drama. There is but one aria, if it may be so called, in the entire production, and that is not a work of the composer, for it is a Negro spiritual. Yet this opera is one of the most effective things that has been produced for many years and has been hailed as an epoch making work. This one cannot doubt, and if the work has as much significance as it is reputed to have, then certainly the deathknell of opera has been sounded, for this is not music, but drama pure and simple.

And this is the point that we would like to make. If it is music that we are to hear, then let it be music, and if we are to see drama, then let it be drama, but the heavens protect us from the ancient and nauseating concoctions that are served us so imprudently and naïvely. It makes one laugh when one goes, for example, to hear La Forza del Destino and sees upon the stage a man mortally wounded, who lies on a divan breathing his last in torture, and then suddenly begins to sing a beautiful aria. He does not die for some ten minutes but vocalizes with ever increasing volume until, one takes it for granted, the effort has been too much for him and he expires with a last shriek which, let us note, he takes great care to make as beautifully modulated as he can.

Again in La Boheme we find Mimi dying of tuberculosis. Contrary to all the laws of nature, Mimi's lungs suddenly recover in order that she can sing an aria of some length and difficulty, requiring sustained breath control and strength of chest. The volume of sound continues to grow until one wonders whether each increase in tone is a sign of her increasing pain. How can one have any respect for Opera when this sort of thing goes on continuously, or without reason or sanity?

Opera and Tradition

These moronic efforts are more distasteful to that portion of the younger generation which is not particularly musical but still takes an interest in the arts, and they form the majority of the group. The small minority that has chosen music for a career or as a life interest have at least been brought up in the tradition. They have a respect for the Opera that has been inculcated in them by years of training. They give the Opera a cynical half-interest and support because they can manage to remain oblivious to its absurdities and merely concentrate on the music and somehow get enough satisfaction out of the meagre half-portions of music that they receive to make the effort worth while. But this is true only of a small portion of this group. What of the many others who, despite the interest they have in music, feel that an evening at the Opera is an evening almost wasted when it might much better have been spent at the Philharmonic? Look closely some night at the audience in the Metropolitan or the Hippodrome and realize what a very small percentage of the group is made up of young people. They are older men and women who have been attending the Opera ever since its days of glory at the Metropolitan when the big event was the opening of the Opera season and the "diamond horseshoe" was a thing of glamor and fame. The younger generation has not lived in this traditional period. It can only see the bare facts, the stupidity and the boresome details that underlie the entire production. We can easily discover that of the small portion of comparatively young people that attend the Opera, most are students of music who feel it their duty to learn and experience the musical background that is necessary. Some few, undoubtedly, have a more vital interest in the Opera than that of education. They really love the music. But they are so few in number as to be negligible. Then a great part of the appreciation of Opera lies in the comparison of the interpretation of rôles by different artists. Again the younger listeners lack the background. To hear a member of the older generation discuss how Tetrazzini or Patti sang such and such a rôle, is an experience that they cannot share.

Exit Opera; Enter Symphony

The younger generation views Opera as an antique. It has all the fragility and unreality of a seventeenth century porcelain and like it has also that untouchable quality which preserves it in its original state. It is a thing apart, to be admired from a distance but never really grasped. But how long can an art continue to live in a vacuum? It is impossible for an art to exist when it is approached with such an attitude of mind. Even should the form continue, consider the effect that it arouses in its audience. Never one of excitement or controversy, but always one of a purely objective and slightly bored interest. An art that is merely tolerated cannot be expected to continue.

There are many people who condemn this attitude on the part of the younger generation as being the result of a lack of true appreciation of music. "It merely goes to show," they say, "what the public taste is coming to; why, we remember, when in our day"—and then they sigh. Nothing could be further from the truth. Look at the crowds of young people that frequent the numerous concerts, and the even greater numbers who are only too willing to stand throughout the concerts of the Philharmonic and the other symphony orchestras that come within their reach. They desire music, but music undefiled, pure, and in its native state. Their appreciation of orchestral and solo music is real and avid, for it is the music itself that they seek, not a senseless conglomeration.

There is no doubt that they support these concerts whole-heartedly for here is the real thing. They have definite preferences, as has any thinking audience with a background, and they discuss and criticize intelligently. But what is even better, they know what they want and they go after it. They do not like Opera; to them it is meaningless; but they do love music and that they pursue with a real passion. And so much the more credit to them. They think; they do not merely accept.

THE accompanying article is published by the Musical Courier with its tongue in its cheek, for it looks upon itself as partly one of the old fogeys whom the author, Bertha Perlstein, flays so sincerely and so fervently. We oldsters admit that some operas are outmoded in construction and content, but insist that there still remain a number of masterpieces of such genius as even the Younger Generation might admire and enjoy without giving up its progressive urge and independence of judgment. The Musical Courier long has wished to learn the true musical viewpoint of the generation just come of concert-and-opera-going age. Therefore, when Miss Perlstein's essay came along, we decided to give it space, in spite of its faults of logic and its occasional enthusiastic immoderateness. Those, too, are characteristics of the Younger Generation.—Editor's Note.

MUSIC APPRECIATION IN THE COLLEGE

By THEODORE E. HEGER

IN a small midwest town the board of education asked a candidate for the position of instructor in music in the high school to demonstrate a lesson in music appreciation. The young lady came forward with two phonograph records bearing the labels "Beethoven: Symphony No. 5, in C Minor." She began the usual story of the Fate motive of the first movement and proceeded to play the right side of the record.

After playing the first side of the disc, she told of the themes of the second movement and how they interweave. Then she turned the record over and played what the school board and the candidate innocently thought was the second movement. In reality it was a continuation of the first movement.

"And now for the mysterious scherzo, or musical joke," our heroine announced, and played the first half of the second record—the opening of the second movement. To conclude, she explained the thrilling finale with its potent climaxes and turned the second record over, not for the fourth movement, but for the end of the second movement. She got the position.

Defining Music Appreciation

Music appreciation—what it is—is indefinable.

It will not be the purpose of this article to disprove the above seemingly dogmatic statement, but to stimulate thought and interest among those fortunate or unfortunate enough to have to offer a college course in appreciation—to suggest probable, or possible, procedure in instruction.

The reader no doubt has been exposed to any number of articles dealing with the proper instruction of "our darlings" during the appreciation hour in the grade, junior high, and senior high schools: on the process of having the children ascertain the number of times that dreaded monster, Fate, "knocks at the door." The ultimate achievement probably results in the child's hurrying home to the radio in the hope that he is not too late to hear a half hour program of hillbilly music or a snatch of Harlem's hottest. And what a relief it is for the "future concert-goer" to hear these radio tunes!

In the field of appreciation for the college curriculum in music, though there are a number of colleges, universities, and conservatories offering courses in so-called music appreciation, some of which restrict registration in the course to music students, others to students outside the music curriculum, to the writer's knowledge little has been suggested about either matter or method. Some perhaps would scorn the thought of offering college music students a course in music appreciation. Maybe the term is a misnomer that, to create a particular atmosphere for the collegian, should be changed to Introduction to Musical Literature or to a title still more pretentious; nevertheless in every college program there is a place for the type of course to be described.

The fundamental problems of such a course are those of scheduling, equipping, and procedure. In scheduling, the first question is of the size of the class. The class of medium size may conveniently be handled in colleges, for since the students, as a whole, are vitally interested in the subject and have sufficient training to cope with many of the technical and academic problems which arise and to conquer them at once without feeling bored about the matter, the problem of discipline is not as difficult as that met by the teacher in the lower schools. Much, however, depends on the size of the class. The ideal would be individual instruction, or instruction in groups of two or three. What can

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Worcester Festival Presents Brilliant Choral Programs

(*Continued from page* 5)

The stately proportions of the new hall made an appropriate setting for this music. Under Mr. Stoessel's dynamic direction the score assumed its rightful impressiveness and drama. The chorus responded with a tone of generous volume and color and the unity and finish which its long training has assured. The instrumental background, both organ and orchestra, was in excellent balance with the performance as a whole. Mr. Bonelli as the protagonist sang with finesse and histrionic power. In the air It is Enough, he had the assistance of Georges Miquelle, the first cellist, who provided a fine obbligato. Miss Averino and Miss Antoine, both making their first appearance at the festival, interpreted the soprano parts with effectiveness and tonal purity. Miss Leslie, another newcomer, disclosed a rich and smooth contralto, well controlled and expressive. Mr. Hackett acquitted himself with distinction, vocally and interpretatively, singing with flawless production and artistic restraint. This is Mr. Hackett's fifth appearance at the Worcester Festival.

The performance drew warm applause from the capacity audience.

CHILDREN'S CONCERT GIVEN

Wednesday afternoon featured the annual children's concert of the festival. Mr. Stoessel conducted the orchestra in Philip James' overture on French Noels, The Sorcerer's Apprentice (Dukas), a group of American compositions, including MacDowell's Told at Sunset, Mr. Stoessel's own Nodding Mandarins, Indian Pipes by Marion Bauer and Guion's Arkansas Traveler. There was a group of choruses by public school children under the direction of Arthur J. Dann, and the program closed with three dances from Smetana's The Bartered Bride. A large and enthusiastic assemblage of young people and their elders filled the hall. The custom of devoting one concert of the festival to music for children is a highly commendable one, and the junior audience shows its appreciation by flocking to these events each year. However, in previous years this event was scheduled last, after the other concerts had been given. This season, coming in the middle of the festival, it proved an inconvenience to out-of-town visitors who found themselves with an empty day on their hands unless they assumed the rôle of escorts to members of the younger generation.

NEW WORKS PERFORMED

The fourth concert, on Thursday evening, contained several works new to the festival. The program opened with the Song of Destiny, as tribute to Brahms. Then followed, in illuminating performance under Mr. Stoessel's baton, the second symphony of Sibelius. Stravinsky's Symphony of the Psalms, and Toward the Unknown Region by Vaughan-Williams. Sascha Gorodnitzki played the solo part in the Liszt E-flat major piano concerto, his performance being of remarkable brilliance and clarity. He was stormily applauded, and played as an extra Liszt's Campanella.

ARTISTS' NIGHT HELD

Friday night was, as in the past, Artists' Night. The program began with a performance of Strauss' Till Eulenspiegel and ended with the Coronation Scene from Boris Godounoff, with Julius Huehn, baritone, exceptionally fine vocally and interpretatively as soloist. There were also three folk-songs for women's chorus, two of them by Mr. Stoessel; and Jesus Maria Sanroma, pianist, and Marion Selee, contralto, joined the choral and orchestral performances in the single "request" number of the festival—Constant Lambert's Rio Grande—in which Mr. Sanroma repeated his individual triumph of last season. The performance as a whole was similarly received with great enthusiasm by what a speaker of the evening called the largest audience ever assembled under a single roof in Worcester. But even greater acclaim greeted Rosa Ponselle, who sang first an aria from Rossini's Semiramide with the orchestra, and later a group of *soli* with piano accompaniment. Miss Ponselle was in beautiful voice, while her mastery of the art of song and of style was a delight to the musician as well as the lay listener. Encore after encore followed her set numbers, and though musically none of them was pretentious, all of them were so exquisitely done that the audience was reluctant to permit her a final bow.

CIMAROSA OPERA DELIGHTS

Saturday night, the close of the festival, Cimarosa's Secret Marriage was produced with a cast that included Ruth Huddle, Josephine Antoine, Marion Selee, Roderic Cross, Julius Huehn, and Charles Haywood. It is unnecessary to speak in detail about the performance of this entrancing musical tid-bit, for its presentations with similar forces in New York and Washington have been previously reviewed in the Musical Courier.

It remains to be said that the festival was a personal triumph for Mr. Stoessel, under whom the orchestra played with improved precision and color in a difficult array of works, while the chorus was a cohesive and sonorous unit. A comparison with previous seasons is difficult because of the different acoustical properties of the new Auditorium, which seems, on the whole, to reflect and resonate sound faithfully.

Galli-Curci to Tour British Isles

Amelita Galli-Curci has been signed by her managers Evans & Salter, of Columbia Concerts Corporation, for a ten weeks' tour of the British Isles, to begin the first week in January. Mme. Galli-Curci will sail for Europe in late December, following her fall tour in this country.

This will be the eminent soprano's third extensive tour of the British Isles and will embrace practically every city of England, Scotland, Wales and Ireland in which she has previously sung, as well as a number of the smaller cities en route in which she will appear for the first time. Her first London appearance of this tour will take place on January 21 in Albert Hall, which has been the scene of some of her most outstanding triumphs.

Following the tour of England, Mme. Galli-Curci will return to America for a spring tour of the Pacific Coast and middle west.

Wanda Toscanini to Marry Vladimir Horowitz

The engagement of Wanda Toscanini, the younger daughter of Arturo Toscanini, to marry Vladimir Horowitz, Russian pianist, has been announced in advices received from abroad. The maestro has three children: Walter, the eldest; Wally, married to the Count Castelbarco; and Wanda. Miss Toscanini is twenty-six years old, and Mr. Horowitz, twenty-nine.

Arturo Toscanini is now in Paris, where he is conducting at the Théâtre des Champs-Elysées on October 12 and 17.

Musical Notables Arrive on SS. Ile de France

Among the passengers on the incoming SS. Ile de France on October 10 were Maria Jeritza, soprano, and her husband, Baron Leopold von Popper; Sigmund Romberg, composer; Otto Klemperer, who will conduct the Los Angeles Philharmonic Orchestra, and Artur Schnabel, pianist, who comes to make a concert tour.

Boston Symphony Orchestra Opens Fifty-third Season

Koussevitzky Begins Tenth Year as Conductor—Sold-out Houses Continue to Greet Chicago Opera Company's Performances

BOSTON.—The opening concerts of the Boston Symphony Orchestra's fifty-third season, with which the Boston musical season may be said formally to have begun, took place on October 6 and 7. Beginning his tenth successive season as conductor of the orchestra, Serge Koussevitzky presented a program that began with Beethoven's third Leonore overture, followed by Brahms' third symphony, the first two nocturnes of Debussy, and Scriabin's Poem of Ecstasy.

Despite the fact that Dr. Koussevitzky's recent illness prevented his joining the orchestra in rehearsal until two days before the concert, the performances of the various works had the utmost precision as well as bearing a quality of electrical vitality.

While there was little to choose, in excellence, among the various works, the listener was especially impressed by the grandiloquence of the performance of Scriabin's Poem. The ecstatic quality of the music was matched by Koussevitzky's interpretation.

The subscription audience, which filled the hall, greeted the Russian conductor warmly at the beginning of the concert, and applauded enthusiastically after the numbers.

OPERA DRAWS CROWDS

The Chicago Opera Company continued to attract large audiences for its repertoire at the Boston Opera House. On several occasions the house has been completely sold out, with many turned away, while with few exceptions the performances have attracted near-capacity audiences.

While the productions have not been lavish, naturally, (since the top price is one dollar) there has been much excellent singing. Madame Butterfly was most effective at the September 30 matinee, with Annunciati Garrotto as a beautiful Cio-Cio San, and Marie Powers similarly pleasing as Suzuki. The same evening, in Trovatore, several exceptional voices were heard—notably Fioramonti as Leonora, Miss Powers (who apparently thrives on work) as Azucena, and Rocco Pandiscio as the Count di Luna.

For the Aida performance of October 2 the title rôle was sung by Charlotte Ryan, with Marie Powers as a splendid Amneris. Edward Ransome was Radames, and Ettore Nava as Amonasro made a remarkable impression. The feature of La Boheme on October 3 was the general smoothness of the ensemble, rather than the striking work of any of the principals, though Lucy Monroe contributed a beautiful and fresh Musetta.

LUCY MONROE APPLAUDED

Miss Monroe was the bright orbit of an excellent version of Gounod's Romeo and Juliet, on October 4, a version that was the best performance of the company during the present engagement. Carmen in the evening displayed Dreda Aves admirably in the title rôle, Lucy Monroe as a fetching Micaela, and Ettore Nava as an exceptional Escamillo. On October 5 came the first repeat of the engagement—Cavalleria Rusticana and Pagliacci—an eleventh hour change from Samson and Delilah.

The productions have been on the whole well received by audiences, as the attendance itself testifies. The work of the orchestra is still somewhat tentative, though it has improved much over the first few days of the engagement. Alberto Baccolini has conducted most of the performances.

SCHOOL NOTES

The New England Conservatory Orchestra has been organized for the thirty-third year, and will give its first concert of the season under the baton of Wallace Goodrich, director, in Jordan Hall next month. The Conservatory Band, led by Louis Kloepfel, now in its third season, began rehearsals on October 2.

Margaret Stowell was awarded a voice scholarship in a contest held October 2 at the Juvenile Conservatory of Music in Dorchester. The judges were Clara Shear and Lewis Reed, director.

M. S.

Viola Steimann Heard at the Barbizon

The Sunday afternoon concerts at the Barbizon were opened on October 8 by Viola Steimann in a program of musical settings of Shakespearean verse. This included songs composed earlier than Shakespeare's writings, but referred to in his plays; songs probably sung in the original productions, and settings composed since Shakespeare's death. Such a recital offers an array of music interesting from a historical point of view as well as for its rich store of melodic beauty. There was also an intriguing variety to the numbers, drawn from the music of several centuries. Miss Steimann prefaced her singing with explanatory remarks, commenting briefly on each number, its place in the Shakespeare text and the period in which the music was composed. Her selections ranged from the work of unknown composers antedating or contemporary with the dramatist, through Haydn and Schubert to present-day settings by James Greenhill, William Arms Fisher, Carl Busch and Henry Holden Huss.

Miss Steimann has a voice of pure tone and fresh, youthful quality. Her stage presence is pleasing and unaffected and her enunciation clear and precise. She is an excellent exponent of this program, an interpreter of taste and musical integrity. Miss Steimann is an artist-pupil of Hildegarde Hoffmann Huss. At the piano was Jeanette Wiedman, artist-pupil of Henry Holden Huss. She furnished an adeptly shaded instrumental background for the singer.

IN NEXT WEEK'S ISSUE

FIFTY YEARS AGO AT THE METROPOLITAN

By H. S. ADAMS

White Plains Applauds Gala Benefit Concert

Lashanska, Gabrilowitsch and Elman Fêted in Program—Choral Society Presented

WHITE PLAINS, N. Y.—A gala concert for the benefit of German Jewish Relief drew a crowd of about 5,000 to the County Center on Thursday evening, September 28. The artists appearing in behalf of this cause, for which over $50,000 was realized, were Hulda Lashanska, soprano; Ossip Gabrilowitsch, pianist, and Mischa Elman, violinist. Elman and Gabrilowitsch opened the program with an eloquent performance of Beethoven's Kreutzer sonata. Mme. Lashanska was heard in a group of songs and an aria from Pique Dame by Tschaikowsky, Gabrilowitsch played a Chopin group, and Elman, Lalo's Symphonie Espangnol. The concluding number was Handel's Largo, given by the three artists. They were all recalled many times. Pierre Luboschutz was accompanist for Mme. Lashanska, and Sanford Schlussel for Elman.

On Wednesday evening, September 27, the White Plains Choral and Symphonic Society, directed by Caroline Beeson Fry and Louis Greene, took part in the program at the County Center celebrating the 250th anniversary of the purchase of White Plains from the Indians.

The music section of the Contemporary Club, Mrs. Sherwood Johnston, chairman, held its opening meeting in the auditorium of the clubhouse on Friday afternoon, October seventh. Alice Johns, pianist, and Betty Whitehill, contralto, were enjoyed in an interesting program, and Leonice Hunnewell reported on October music to be heard.

E. H.

Nino Martini Signed by Evans and Salter

Evans & Salter of Columbia Concerts Corporation, announce that Nino Martini, tenor, has been added to their list of artists through a long-term contract signed for his exclusive services.

NINO MARTINI

Mr. Martini makes his début with the Metropolitan Opera Association early in the forthcoming season, and will be the youngest leading tenor of that institution. The comments in the press recently to the effect that Martini is the first radio singer to go from radio to the Metropolitan are only part of the story, as his American début was with the Philadelphia Opera Company as the Duke in Rigoletto.

Mr. Martini is a native of Verona, Italy, and a pupil of Giovanni Zenatello and his wife Maria Gay. He made his opera début at the early age of twenty-one in I Puritani in Milan. Following his Metropolitan Opera season Martini will fulfill a concert tour which Evans & Salter are now booking.

Mana-Zucca on the Air

Mana-Zucca, American composer, is inaugurating a new type of program at WMCA, New York, October 16. She will hold a *soirée*, at which celebrities in the musical, theatrical and literary arts are to gather and exchange ideas.

At the first *soirée*, Daniel Frohman, Henry Hadley, Leonard Liebling, and others will say a few words between the musical numbers, consisting only of compositions by Mana-Zucca. At the first Frances Sebel is scheduled for a group of Mana-Zucca songs, Elsa Hilger, cellist, will do several solo numbers; James Philips, tenor, closes the program.

Noeltes Return from Europe

Albert Noelte, Chicago music critic and composer, and special writer for the Musical Courier, arrived from Europe with Mrs. Noelte on the SS. Stuttgart, October 9.

Colon German Operatic Season Closes with Farewell Concert

Five Works Receive Sixteen Performances—Ansermet Scores as Orchestral Conductor—Caroline Thomas Delights in First Local Recital

BUENOS AIRES.—The German operatic season closed on September 10 with a performance of Rosenkavalier. It has been an excellent series, and the performances given were Die Meistersinger (four), Parsifal (three), Tristan and Isolde (three), Fidelio (four) and Rosenkavalier (two); with Fritz Busch as chief conductor and Carl Ebert, former intendant of the Berlin Civic Opera, as stage director.

A farewell concert was offered on September 14. The program included the aria from Samson and Dalilah, which Liuba Sendernowa sang with good style. Ballarini was subsequently heard in music from the Tales of Hoffmann and Hamlet, both numbers well sung. August Weider displayed his fine voice in Strauss and Bizet arias. Editha Fleischer gave her version of a scene from Mozart's Abduction from the Seraglio. Walter Grossman scored in three bits from Hugo Wolf. Michael Bohnen earned an ovation with his singing of Schubert songs. Anny Konetzni delighted with two Wagner excerpts and one aria from Verdi's La Forza del Destino, while Kerstin Thorborg gave an effective setting to Beethoven and Schubert works. The concert ended with two Mozart duets sung by H. Schwebbs and K. Lauffkoeter and Miss Fleischer and H. Wiedeman which delighted the audience.

LA ARGENTINA GIVES EL AMOR BRUJO

La Argentina presented for the first time in Buenos Aires her original version of El Amor Brujo by Manuel de Falla. It was a notable performance. Though de Falla's work is familiar to the public here, La Argentina's choreography gave it all the characteristics of a novelty, and the Ritual Dance of the Fire registered a thrill throughout the audience.

Ernest Ansermet, making his first seasonal appearance as conductor gave a fine performance of the score, bringing out its admirable orchestration, rich in tints and descriptive color touches. The ballet corps of the theatre coöperated in highly efficient style, with especial praise due Dora del Grande.

The evening was completed with La Princesse Cygne ballet (from Tsar Saltan) by Rimsky-Korsakoff and Sylphides (Chopin), both staged by Bronislava Nijinska and both meeting with the cordial approval of the audience.

COLON SPRING SEASON ANNOUNCED

The Colon management has announced the program for the spring season, which, as usual, is to last until early November. The program includes several concerts conducted by Fritz Busch and Ansermet. The list of novelties holds works by Casella, Petrassi, Stravinsky, Kodaly, Nielsen, Max Reger, Adolf Busch and Lambert. The ballets to be given with choreography by Mme. Nijinska are: Etude (Bach), Bolero (Ravel), Les Biches (Milhaud), Petruschka (Stravinsky), Afternoon of a Faun (Debussy), La Valse (Ravel) and others. An Argentine opera, La Sangre de las Guitanas by C. Gaito, is also scheduled.

On September 12 the first seasonal concert was conducted by Mr. Ansermet, the program including Schumann's second symphony, Ravel's Bolero, Le Sacre du Printemps (Stravinsky) and six short Debussy excerpts. Ansermet, a specialist in modern music, gave a memorable performance of the works in that school. Also outstanding was his performance of the Schumann composition.

The second concert, which took place on September 15, also with Ansermet as conductor, was opened with the overture to Casella's La Donna Serpente. This is an interesting work and Ansermet gave it a fine mounting. Concerto by Jose Maria Castro followed, and then Capriccio and Concerto by Stravinsky, with Mr. Amicarelli at the piano, won much success. The closing number was Beethoven's fifth symphony.

A popular concert was given on Sunday. Its feature was the appearance in the Schumann concerto for piano and orchestra of Nidia Marino Bellini from Uruguay, who, though only thirteen years of age, offered a fine interpretation of the piano part, excellent both technically and expressively. The audience applauded the young newcomer enthusiastically.

CAROLINE THOMAS GIVES RECITAL

The North American violinist Caroline Thomas was given a cordial reception in her first concert at the Wagner Concert Hall. Miss Thomas displayed rich talent and created a favorable impression. She played with pure tone, technical mastery and poetic concept. The audience indicated their delight in prolonged applause, and Miss Thomas was obliged to extend the list of her offerings. J. M. WHITE.

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Extensive Season Planned For Twin Cities

John Charles Thomas Soloist at First Symphony Concert—Thirty Events Scheduled

MINNEAPOLIS, MINN.—The Twin City concert season brings to Minneapolis and St. Paul a brave array of artists from the four corners of the world. All of the existing musical organizations are carrying forward their usual programs, and several new ones have appeared to swell the number of concert events above 'boom' days.

The Minneapolis Symphony Orchestra (under the leadership of Eugene Ormandy) again presents a series of sixteen evening concerts at eleven of which soloists will appear. The season opens with John Charles Thomas as assisting artist on October 28, and the following artists appear at succeeding concerts: Artur Schnabel, Friedrich Schorr, Jascha Heifetz, Fritz Kreisler, Sigrid Onegin, Walter Gieseking, Lotte Lehmann and Myra Hess, together with soloists to be announced for Verdi's Requiem and Beethoven's ninth symphony. The usual series of popular Sunday concerts will supplement the regular programs.

UNIVERSITY ARTISTS' COURSE

Mrs. Carlyle Scott announces for the University Artists' Course the following features: Lily Pons on October 12; Sergei Rachmaninoff on November 27; Nathan Milstein on January 30; Harold Bauer and Ossip Gabrilowitsch in a two-piano recital, March 21, and Grete Stueckgold on April 10. Both of these series are given at Northrop Memorial Auditorium on the University of Minnesota Campus.

The three concerts of the Apollo Club (which is again under the direction of William MacPhail) are to be given in the Shubert Theatre. Clara Butt is the first soloist on November 21; the Minneapolis Symphony Orchestra will assist at the second concert, February 6, and Wilbur Evans, baritone, is to be the assisting artist for the final concert, April 17. The Thursday Musical Club supplements its extensive list of concerts by local soloists with two recitals, the first by Kathryn Meisle on October 26, the second by José Iturbi on March 15.

SCHUBERT CLUB SERIES

The Schubert Club of St. Paul again offers a series of five concerts. Rose Bampton, contralto, is the first guest artist on October 23; Guiomar Novaes plays on November 22; Joseph Szigeti, on January 17, Nelson Eddy, February 27, and the Hart House String Quartet on March 22. An extra concert will be given by the club with the assistance of the Orpheus Club on February 14, at which time Mendelssohn's Elijah will be sung in memory of Katherine Hoffman. The Orpheus Club (under the direction of Malcolm Mac Millan) sings two concerts, and at the first, November 28, has as assisting soloist Cameron Mac Lean, baritone. The St. Paul Civic Music Association will again present five concerts featuring Guy Maier and Lee Pattison in a two-piano recital October 24; Benno Rabinof, violinist, December 6; Egon Petri, Dutch pianist, on January 15; The Tokatyan Concert Company, comprising Armand Tokatyan, tenor, Sonia Sharnova, soprano, and Hans Hess, cellist, on February 9, and Maria Olszewska on April 5.

Thirty major organizations and artists for the season means that the Twin Cities are doing their part in bringing major performers to the Northwest. E. G. K.

Conductors for Rochester Orchestra Announced

ROCHESTER, N. Y.—The Rochester Philharmonic Orchestra will open its season on November 2, when Fritz Reiner, former conductor of the Cincinnati Symphony Orchestra, comes here to direct the initial concert in a series of ten. The orchestra is continuing its policy of engaging only guest leaders. This procedure has been in force since Eugene Goossens resigned his leadership of the orchestra in 1931 to assume charge of the Cincinnati Symphony Orchestra.

Mr. Reiner will be followed by Nikolai Sokoloff on November 9, and Guy Fraser Harrison, conductor of the Rochester Civic Orchestra, on November 16. Mr. Reiner returns to Rochester for two concerts, on December 7 and January 11. Vladimir Golschmann will appear with the orchestra on February 15, and Issay Dobrowen conducts the final concert of the season on March 1. Messrs. Sokoloff and Golschmann are appearing with the Rochester Philharmonic Orchestra for the first time. T. G.

Rodzinski Takes Up Cleveland Duties

Sängerfest Held in Local Stadium—New Concert Hall to House Club and Recital Activities — Bloch Presents His Music for Synagogue

CLEVELAND, O.—Immediately upon returning from his European trip, Dr. Artur Rodzinski assumed leadership of preparatory work for shaping the future destinies of the Cleveland Orchestra. Dr. Rodzinski addressed the women's committee of the orchestra at Severance Hall, giving a brief outline of his plans for the season. Without any difficulty he "sold" his ideas to one and all.

On October 12 a Sängerfest of huge proportions was given at the Cleveland Stadium. In this festival, the singing societies of all northern Ohio participated and they included all nationalities. A portion of the stadium, 10,000 seats, was reserved for this enormous chorus, led by several guest conductors. The committee in charge included Adella Prentiss Hughes, Carl Vosburgh, Beryl Rubinstein, Russell V. Morgan and Charles D. Dawe, who trained the chorus. A mammoth orchestral band was organized by Louis Rich.

STEINWAY HALL OPENED

Not only the Metropolis but even little Cleveland may now boast the possession of a hall by this distinguished name. Lyon and Healy, having abandoned their piano department at the former Dreher company, and retaining only their sheet music department at their former location, have brought about this change of affairs. At Steinway Hall will be heard many Cleveland artists of prominence. The Fortnightly Club has elected it as its headquarters and all its musical functions will take place there. The first formal evening concert of the Fortnightly Club will be heard on October 31, presenting Carl Schluer, pianist from Baldwin Wallace College, in a piano group; Dorothy Idalia Wright, soprano, in several Japanese songs; Gail Webster Cable and Gladys Fried Lazarus in the Bach D minor concerto for two violins, accompanied by Grace Penniman; Gertrude Miller, contralto, in a group of Richard Strauss; Miss Miller and Ruth Miller Akers in three duets of Brahms. Mrs. Harry R. Valentine and Ben Burtt are the accompanists.

Joseph Remenyi, professor of European Literature at Cleveland College, will speak before the members of the Fortnightly and College Clubs on the subject: The Functions of Art Today.

On October 21, Herman Rosen will give his annual fall violin recital in the new Steinway Hall.

BLOCH MUSICAL SERVICE HEARD

Ernest Bloch, who, after abandoning his post as director of the Cleveland Institute of Music, has not since visited our city, returned on October 9 to present the music he has recently composed for the Jewish religious service, under the auspices of the Men's Club at the Temple. R. H. W.

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Restoration of La Favorita Feature of Hippodrome Week

Donizetti Work Sung by Chicago Opera Company After Long Absence From Manhattan Repertoires—New Singers Introduced by Company

The program given at the New York Hippodrome by the Chicago Opera Company during the week of October 2 included a certain measure of novelty, in addition to the usual standard operas. On Friday there was a somewhat abridged performance of Donizetti's La Favorita, a work heard only rarely in New York since the Metropolitan restoration of 1905 (the last previous production taking place at the Manhattan Opera House about a dozen years ago). On Saturday afternoon, in addition to a repetition of Hänsel and Gretel in English, the ballet corps presented a divertissement, In Toyland, devised and arranged by Martha Henkel and George Kunovitch. The remainder of the week was devoted to performances of Carmen, La Traviata, Rigoletto, Otello, Faust and Andrea Chenier. Several new singers made débuts with the company during this period.

A New Carmen

The week's performances at the Hippodrome were opened with Carmen, on October 2. Bruna Castagna, who had made a vivid impression in other rôles since her American début with the company, appeared here for the first time in the title part. Her warm, dark-colored voice and strong personality gave an unwonted degree of power to her impersonation. The others in a cast generally adequate were Edith Alexander as an appealing Micaela; Franco Tafuro, a fine-voiced Don José; Ettore Nava, a vigorous and large-toned Escamillo, and in other rôles, Nancy Cincola, Alice Haeseler, Luigi Dalle Molle, Ludovico Oliviero, Nino Ruisi and Eugenio Ruffo. The chorus gave lusty voice to its many episodes, and a dance divertissement by Martha Henkel and the ballet lent color to the inn scene. Alberto Baccolini conducted with routined efficiency.

La Traviata

Admirably spirited acting was a characteristic of Tuesday evening's Traviata performance, with Edis Phillips repeating her charming portrayal of Violetta, and with a new Alfredo in the person of Arnoldi Georgewski. Claudio Frigerio was again a distinguished elder Germont. Miss Phillips sang with exemplary clarity of voice and acted with a temperamental fire that is rare in so young an artist. Mr. Georgewski, though somewhat given to attudinizing and falsetto, possesses a serviceable voice and knew his rôle. Mr. Frigerio again won an ovation for his credible impersonation, particularly after his singing of Di Provenza. Others in the cast were Alice Haeseler, Nancy Cincola, Luigi Dalle Molle, Ludovico Oliviero and Giuseppe Morrelato. The chorus distinguished itself, as did the orchestra, under the direction of Mr. Bamboschek. The scenic production is one of the best in the company's repertoire.

Rigoletto

Rigoletto was presented on Wednesday evening with a new American soprano, Janice Davenport, as Gilda; Claudio Frigerio as Rigoletto; Franco Tafuro as the Duke; Elizabeth Gerard as Maddalena; Guido Guidi as Sparafucile; and, in the minor rôles, Alice Haeseler, Luigi Dalle Molle, Francesco Morrelato, Luigi De Cesare, Ludovico Oliviero and Nancy Cincola. Frigerio was a vital and dramatic hunchback, holding the central appeal in the presentation and justly receiving a lion's share of the audience's approval. Mr. Tafuro gave a good but by no means brilliant vocal performance, and was disappointing in his characterization of the debonair and cynical Duke. Miss Davenport has a pleasant and serviceable voice, in addition to histrionic ability, but she was not equal to the coloratura demands of her part. Mr. Guidi was excellently cast as Sparafucile. Martha Henkel's Ballet was in good form in the incidental dances. Giuseppe Bamboschek conducted.

Otello Presented

Verdi's Otello was sung on Thursday evening, the cast being largely identical with that previously heard in this work. Edward Ransome sang the title rôle with considerable dignity and power of vocal utterance. Pasquale Amato brings to Iago mature dramatic skill, creating a portrait of sinister effectiveness. Annunciata Garrotto was an appealing Desdemona. The remainder of the cast included Alice Haeseler as Emilia, Ludovico Oliviero as Cassio, and in other parts Luigi Dalle Molle, Nino Ruisi and Luigi De Cesare. The orchestra was conducted by Mr. Baccolini with general effectiveness, and the chorus sang expressively. On the whole, it cannot be said that Verdi's great music drama is one of the most successful performances of the versatile company, for it requires supreme mastery of every musical detail to do justice to this towering score, not merely a fair routine performance.

La Favorita Restored

On October 6, Donizetti's La Favorita was restaged in New York after an absence of twenty-eight years from the Metropolitan's repertoire. The opera, to a libretto by Alphonse Royer and Gustave Waez and written in 1840, deals with a young novice, Fernando, of the Convent of St. James of Compostella, who has fallen in love with Leonora not knowing that she is mistress to Alphonso, king of Castile. He confesses to Balthazzar, Superior of the Convent, and asks to be released from his vows. Despite the latter's prophecy that he will regret his act and return to the convent in shame and sorrow he departs. Leonora uses her influence to get him commissioned a captain in the king's army and he goes off to the wars, believing her of noble blood and above him unless he can win great honor. Meantime Don Gaspar, the king's minister, has plotted with the Pope to break Leonora's hold. The Pope sends Balthazzar to demand that he renounce her. But the king so loves her that he is prepared instead to surrender his kingdom when Fernando returns from the wars victorious and asks the hand of Leonora. Perceiving that she loves Fernando, the king consents. Upon learning that he has wedded the king's mistress he breaks his sword and retires to the convent. Leonora, dressed as a novice, follows him and dies in his arms.

Donizetti's music is tuneful but devoid of inspiration. Climactically it does not build, and its only claim to distinction is the delightful lyric quality of some of the arias so much better expressed in Lucia di Lammermoor. The version given was a much-cut one.

Bruna Castagna was excellent both dramatically and vocally as Leonora. Whenever she was on the stage, the rather ragged production attained vigor and authority. The other outstanding member of the cast was Claudio Frigerio, who filled the rôle of Alphonso, the king. He was admirable as a singer and regal in his appearance. The remaining artists were Guido Guidi, Giuseppe Barsotti, Ludovico Oliviero and Alice Haeseler, all routined but completely uninteresting. Giuseppe Bamboschek conducted a performance that was uneven and badly prepared

Hänsel and Gretel Given

The younger contingent of music-lovers had their pleasure on Saturday afternoon when Humperdinck's fairy opera, Hänsel and Gretel, was sung in English. This opera of childhood that appeals to grown-ups and children alike, had a natural and spontaneous performance by Inez De Martino (Hänsel), Paceli Diamond (Gretel), Alice Haeseler (The Witch and The Dewman), Beatrice Altieri (Gertrude and The Sandman) and Giuseppe Interrante (Peter). Harry Ladek (Karl Riedel) was the conductor. Following this there was a delightful ballet divertissement, In Toyland, devised and arranged by Martha Henkel and George Kunovitch.

Faust with New Protagonist

Another newcomer to the Hippodrome forces made his bow on Saturday night. This was Sidney Rayner, an American tenor from the Paris Opéra Comique, who took the title rôle in Gounod's Faust. He proved a singer of fine tone and an actor of taste and ability. His voice is large, of pleasing quality and projected with ease. The audience welcomed him with enthusiastic plaudits. Mr. Rayner is a native of New Orleans, and for the past six years has been singing in Europe. His first appearance at the Opéra Comique was in 1930 and he also has sung in other French opera houses and in Belgium.

Lucy Monroe was cast again as Marguerite, giving her usual adept and tuneful portrayal. Nino Ruisi was appropriately sinister as Mephistopheles and won applause for his vocalism. Marie Powers scored as Siebel. The other rôles were taken by Giuseppe Interrante, Alice Haeseler and Luigi Dalle Molle. The conductor was Alberto Baccolini.

Andrea Chenier Applauded

Sunday night's opera was Andrea Chenier, which attracted a capacity audience. The performance was a highly dramatic one, which was eminently appropriate in the case

(Continued on page 18)

VERA DE VILLIERS

CONTRALTO

VERA de VILLIERS, a British contralto, who is making her first American visit, had the good fortune to study with Raymond von zur Muehlen for eight years until the master's death. She has sung in every important musical centre in Europe and was chosen to sing the contralto music in Brahms' Rhapsody at the first performance of that work in Paris with the Lamoureux Orchestra as well as at the Goethe Celebration in Dusseldorf in March, 1932. In addition to recitals throughout Great Britain, she has appeared in London with the London Symphony Orchestra at the Royal Albert Hall and this season is again singing in London with the Vienna Philharmonic Orchestra under Bruno Walter's direction and with the London Symphony Orchestra under Sir Hamilton Harty. Later in the season she will be soloist in Vienna with the Vienna Philharmonic under the direction of both Klemperer and Weingartner. Mme. de Villiers had the distinction of opening the Salzburg 1933 Festival with a lieder programme.

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Chicago Hears Don Giovanni and Traviata Sung in English

Excellent Casts Contribute to Meritorious Performances of Operatic Art Theatre Under Direction of Sacerdote—San Carlo Opera Season Continues to Prosper—Music Schools Open with Heavy Registrations

CHICAGO.—The most important musical event of the past week was the formal opening of the Operatic Art Theatre's season at the Goodman Theatre with a performance of Don Giovanni under the direction of Edoardo Sacerdote. The aims of the organization to present opera in English with American singers, in a modern frame with the most up-to-date lighting and scenic effects, were all realized at this performance. But, alas, the champions of opera in English were conspicuous by their absence. There is not a company that deserves their patronage more than the Operatic Art Theatre, but, as the late Cleofonte Campanini said when he was reproached for not giving opera in English, "Those loud-mouthed boosters for opera in English always stay at home when we fulfill their wishes." Great was our indignation on this evening at the lack of patronage of people who have constantly clamored for many years for opera sung in English.

EXCELLENT SINGERS HEARD

General Director Sacerdote had well prepared his cohorts of fine singers, and the production reflected credit on his organization. Barbara Drangelis revealed a glorious voice in the taxing rôle of Donna Anna. Excellent also was the Zerlina as sung and acted by Janet Fairbank, a singer and musician of the first order both in opera and in recital. Well sung was Donna Elvira by Eunice Steen, who might have scored 100 per cent. had her English been more intelligible. Raymund Koch was the Don, but he made the *roué* of old Spain too modern. As he was not masked in the first scene of Act I, however, Donna Anna would have been blind not to recognize the celebrated heartbreaker, even though (departing from tradition) he wore no hat. And Don Giovanni without a hat is like a Cyrano de Bergerac without a nose. Such mistakes react against singers. Though Mr. Koch sang well, he took as many liberties with the music as he did with the portrayal. Hugh Dickerson was an amusing Leporello; Frederick Mueller, a fine Don Ottavio; so likewise were Charles Dobson as the Commandant and Leonard Huber as Masetto. The chorus was regal; the *mise-en-scene*, modern and effective. Certainly there is a future for the Operatic Art Theatre provided the public responds generously to the praiseworthy efforts of Maestro Sacerdote.

OPERATIC ART THEATRE PRESENTS TRAVIATA

The Operatic Art Theatre, which presented three performances of Don Giovanni, offered La Traviata on October 4, 9 and 15. General Director Sacerdote must again be congratulated not only for the work done by his singers, but for presenting grand opera in an intimate manner. Two expensive items have been dispensed with by him—the scenery and the orchestra. With only a few indispensable properties and by means of interesting lighting effects, the stage makes a remarkable optic effect. And in lieu of a small orchestra Maestro Sacerdote and his assistant, Frederick Schauwecker, play the orchestral parts on two pianos so well that the voices of the singers are not covered. This is important inasmuch as the operas given at the Goodman Theatre are sung in English.

As to the cast, it was homogeneously fine. Especially praiseworthy were the Alfredo of Edwin Kemp and the Violetta of Luella Feiertag. Raymund Koch sang the rôle of Germont, Sr., well, but did not dress the part appropriately.

SAN CARLO OPERA CONTINUES

The success of the San Carlo Opera continues unabated. Impresario Fortune Gallo discovered rightly that opera-goers are numerous here, and he reaches them by giving bargain-price performances of the first order. Considering the scale of prices, the public receives its money's worth at all times.

LOHENGRIN, SEPTEMBER 29

This performance of Lohengrin brought praise to Alma Peterson, who made her first appearance here as Elsa with the Gallo forces. Since singing leading rôles with the Philadelphia and Cincinnati Opera companies, and in the good old days of Campanini, with the Chicago Opera, Miss Peterson has made big strides in her art. She sang beautifully, looked charming and was accorded a rousing reception. Equally successful was Dimitri Onofrei as Lohengrin. It is a long time since we have heard the rôle sung so well. Marion Selee did not look the part of Ortrud, but she made up vocally for this lack and won the greatest applause of the night after her fiery address in Act II. The Frederick of Chief Caupolican was very forceful; better still was the King sung by Harold Kravitt. Howard Preston was the Herald. The work of the chorus left much to be desired, but the orchestra under Peroni did exceptionally fine work.

TRAVIATA, OCTOBER 2

Notwithstanding the fact that the Chicago critics in general praised the performance of La Traviata given on October 2, we completely disagree with our colleagues. Rosalinda Morini made her début here with the company as Violetta, and although somebody compared her with the late Sarah Bernhardt, we found her acting stilted. Miss Morini walks on the stage with an assurance and nonchalance that was irritating. At times she sang well but some of her tones were metallic. However, in justice it must be said that the audience was enthusiastic in receiving her. Onofrei was Alfredo, and Valle the elder Germont. Both have done better work in other operas. As a matter of fact, it was an off-night at the Auditorium, as Peroni's *tempi*, were often strained and the chorus sang as though tired and disinterested.

TOSCA, OCTOBER 3

Bianca Saroya has made a name for herself here. Her Tosca ranks high in the album of famous Florias who have graced our stage, for she is a singer who can be called a fine musician. Though the possessor of a beautiful voice, she offers much more than vocal prowess, for she phrases well, and lends distinction to the parts she plays. Aroldo Lindi was effective as Cavaradossi, also Valle as Scarpia; but the Sacristan as presented by Cervi was certainly tragic.

The balance of the week's productions was made up of repetitions, in several instances with newcomers in the casts.

WOMAN'S SYMPHONY TO OPEN SEASON

This season's concerts of the Woman's Symphony Orchestra will be given in the Gold Room of the Congress Hotel. Six occur on the second Sunday of each month beginning November 12. In this, its eighth season, the orchestra has increased its membership to 100, and Ebba Sundstrom remains as conductor. Several artists will appear as guest soloists, including Edward Collins, who is playing his own concerto for piano and orchestra at the opening concert. On the same program are Madeleine Monnier, French cellist, Berta Ochsner and Marian Van Tuyl, dancers.

HANS HESS MOVES STUDIO

Hans Hess' cello studios are now located in the Fine Arts Building, where he teaches on Tuesdays and Saturdays. The balance of the week he is at the American Conservatory of Music.

MU PHI EPSILON RECEPTION

Mu Iota chapter of Mu Phi Epsilon sorority held its annual open house reception at the Columbia School of Music on October 3, when a musical program was furnished by Helen Desmond Costello and Frances O'Brien, pianists; Jeuel Prosser, contralto; Lola Fletcher, soprano, and the Hoffmann Trio.

LOUISE ST. JOHN WESTERVELT RESUMES TEACHING

After a brief vacation Louise St. John Westervelt has resumed her teaching at the Columbia School of Music. She has already begun rehearsals with the Columbia School Chorus, of which she is conductor.

DEPAUL UNIVERSITY CLASSES BEGIN

The DePaul School of Music resumed classes on September 18 with the largest registration in thirteen years. The new bulletin shows some changes from last season's prospectus. Nearly a dozen newcomers are to be found on the faculty, and half a dozen old names are missing. Several new courses are listed making a total of thirty-six. Dr. Wesley LaViolette's class in æsthetics is among them.

The Sergei Tarnowsky scholarship for pianists was awarded to Samuel Sorin, of Chicago; the Arthur C. Becker scholarship for organists to Gregory W. Konold, of Chicago; the Wesley LaViolette scholarship for composers, to Russell Mason, of Dixon, Ill.; the Michael Wilkomirski scholarship for violinists, to Zita Haller, Harvey, Ill.

The DePaul Symphony Orchestra, under the baton of Dr. LaViolette, held its first rehearsal on October 2. The DePaul Chamber Orchestra (under Leon Stein) and the A Capella Chorus (under Arthur Becker, dean of the School of Music) held their first rehearsals during the previous week.

The DePaul Piano Quintet played Schumann's popular work on September 26, at the Century of Progress Exposition, in the Illinois Host Building.

AMERICAN CONSERVATORY NOTES

The activities of the normal training departments began on September 25. These include lectures on pedagogy by Cleveland Bohnet; courses in music history under Leo Sowerby and Mr. Bohnet; piano normal courses under Louise Robyn; violin class methods with Ann Hathaway; Oxford piano classes under the direction of Gail Martin Haake.

Henry Jackson, pianist, for many years a student of the American Conservatory, appeared as soloist with the Milwaukee Symphony Orchestra on September 21, playing the Liszt A major concerto.

Marie Cowan, organ pupil of the conservatory, played the Wednesday afternoon organ recital in the chapel of the Hall of Religion, Century of Progress, on September 27.

Paul Fedderson, baritone, and Rosalie Ernest, cellist, students of the conservatory, were engaged as soloists for the Canadian Festival Series and began an eight weeks' Canadian tour early this month.

Kenneth Cutler, pupil in the organ department and organist of Temple Judea and the Jackson Boulevard Christian Church, played the dedicatory recitals on September 17, on the new organ in Trinity Lutheran Church, Sturgis, Mich.

The Phoebean Trio, under the direction of Alice Johnson, pianist, was presented in a program at the Augustana Lutheran Church on September 27.

SIGMA ALPHA IOTA PRESENTS MEMBERS

Sigma Alpha Iota introduced members in a program under the auspices of the National Federation of Music Clubs, in the Women's Council booth at A Century of Progress, on October 3. The participants were Louella deWindt, contralto, and a string trio made up of Alice Johnson, pianist, Almada Biery Jones, violinist, and Barbara Sneeth, cellist.

JESSIE HALL SPONSORS CONTRALTO

Jessie B. Hall presented Eva Gordon Horadesky, contralto, in recital at Curtiss Hall on October 5. The singer delivered her well arranged program in a manner which brought the full approval of her listeners.

RENÉ DEVRIES.

Maria Carreras Returns from Summer in Italy with Students

Maria Carreras has returned to New York from her Italian summer sojourn, to teach at her studios. The pianist's trip was made with a group of pupils, who took an intensive course with Mme. Carreras during July and August. Their headquarters were at Palazzo Ravizza, in Siena. The accompanying snapshot, taken at tea-time in the gardens of the pension, gives an idea of the beauty of the surroundings. The Palazzo is run as a pension by the countess who owns it, and her clientele is exclusively American. Mme. Carreras says every convenience is afforded the visitor.

MARIA CARRERAS
in the gardens of Palazzo Ravizza, at Siena, Italy, with Miss Sherwood, Miss Forstmann and Miss Gwyn.

As diversion from work Mme. Carreras took her students on week-end trips to Florence, Assisi, Perugia, San Giminiani, Volterra, Rome, Viareggio, Bologna, Venice, Milan and Genoa. In this way the pupils learned Italian history as well as piano literature.

A week-end spent with Mr. and Mrs. Arturo Toscanini was the unforgettable event of the trip according to Mme. Carreras, where at the Isolino San Giovanni in Lago Maggiore, the *Maestro* spends his summers. Moving pictures of the visit were taken, with the *Maestro* at the helm of his yacht and Mme. Carreras, who has played under his baton, states that he is as good a sportsman as a musician.

Mme. Carreras has many plans for her next trip to Siena with her student group, which will extend during the eight weeks of July and August of next summer. T.

HARRY KAUFMAN, *Pianist*

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Amusing Anecdotes Gathered by Pianist on World Travels

Isidor Achron Doubles as Singer, Diplomat and Court Attendant

Isidor Achron, pianist, who has terminated his association with Jascha Heifetz after a period of ten years, has made concert tours, both alone and with the violinist, that have taken him to every corner of the globe. Naturally these journeys have been far from barren of incidents of humor and interest and have left the pianist with a rich store of anecdotes. Among them is the story of a pleasant encounter with a lady-in-waiting at the Roumanian court.

"It was during one of my own tours," Mr. Achron told an interviewer from the Musical Courier, "and I had been asked to play for Queen Marie while I was in Bucharest. When I went to take my place at the instrument I saw that they had a parlor chair instead of a piano bench. It was much too low and I therefore asked for something to raise it. Mme. Prokopui, one of the ladies of the court, gathered up several books and started to bring them over. I begged her not to trouble and to let me carry them, but she retained her burden, saying 'It is no trouble at all, Mr. Achron, and besides we must be more careful of your hands than of mine.'"

A Lyric Escapade

Going back to his student days, Mr. Achron recounted an excursion which he made into grand opera.

"This was in Petrograd," he said. "A friend of mine had arranged a performance of one act of Faust and one act of Eugene Onegin. Three hours before the performance, my friend, looking very worried and pale, confided to me that the artist who was to take the rôle of Zaretetsky, the second for the leading man in the latter's dual with Eugene Onegin, had become ill. He continued distractedly that the time was so short that he had been unable to find anyone to replace the singer. In a daring moment I told him that I had something that sounded like a bass baritone. I knew the music and I asked for the words to study.

"'If you will take that part, you will save my life,' my friend averred fervently. I learned the words in two hours and put on my uniform and make-up. I came out on the stage and started to sing. I had to sing the opening song, and just after intoning the opening phrase I looked down at the audience and suddenly saw, sitting in the first row, a singing teacher from the Conservatory of Petrograd, where I was studying piano. I saw his expression of surprise, and his eyes, getting bigger by the minute, looked directly at me. From the stage where I was standing, his eyes looked about ten times their actual size, and they made me forget words, music and everything. A friend standing in the wings gave me the cue, all this taking about two seconds, but it seemed like an hour. I told myself that I was on the stage and that there was no way out, that I just had to go on. I collected myself and proceeded to sing, going through to the end without any further hitch.

"After the performance, the singing teacher came backstage and said in surprise that he never knew I could sing. I answered that I hoped he wouldn't hold my escapade against me, that I did not intend to ruin Chaliapin's career, and that it was the first and last time he would ever hear me as a singer."

Case of Mistaken Identity

In company with Mr. Heifetz, the pianist shared an adventure on the way to the Taj-Mahal in India. As their car approached the palace, the two were interested to see long lines of soldiers with guns on either side of the wide entrance.

"The soldiers began saluting as we rode by, so I told Mr. Heifetz that it must be in our honor, since there was no one else on the road. We agreed that we had better return the tribute. This we did, and it kept us very busy, barely having time to complete a salute on our right before we would have to offer a similar courtesy to a soldier at our left. We punctiliously saluted them all and congratulated ourselves that we were doing the expected and the proper thing.

"All the other cars were halted before they reached the main entrance, but this did not appear to be the case with us and when we drove up to the palace gates, they were opened with much grandeur. But there was a slightly strange expression on the officer's face when he opened the door of our car and we stepped out.

"'What is it all about?' I asked him.

"'Pardon me,' he said 'there must be some mistake. We are expecting the High Commissioner.' It dawned on us only then that we must have driven up on that lofty official's schedule and received his salutes as well as all the other privileges that belonged to him."

During the past summer Mr. Achron has devoted himself to preparation for the series of solo recitals he will give in America and Europe this winter. His first New York recital takes place at Carnegie Hall on November 10. F. S.

Maxim Karolik Gives Recital

At Town Hall the formal New York concert season was started on October 2, with a song recital by Maxim Karolik, late of Petrograd, Russia, but a New York resident during recent years.

Mr. Karolik was a member of the Theatre "Music Drama" in his native city, and the fact was evident at his concert last week, for he declaimed and acted, rather than sang, his program of Russian songs. He has an extremely slight tenor voice, of the salon type, but the organ possesses agreeable quality, and he succeeds in coloring his tones with much of the moods he seeks to express. His vocalism is helped out with gestures, postures, and facial play, suggestive of the recital methods of Chaliapin.

The Karolik program, sung in Russian, consisted of the following numbers: The Pressed Flower in a Book; I Have Come to Say Good Morning; and Waves Dashing and Breaking by Rimsky-Korsakoff; The Sleeping Princess; Conceit; and The Sea, by Borodin; A Dream; Vision; and The Call of Freedom, by Balakireff; Trepak; Hopak; The Seminarist; The Magpie; and The Musician's Peep Show, by Moussorgsky.

Nicolas Slonimsky, not long ago returned from successful conducting in Hollywood, was the piano accompanist at the Karolik concert, and acquitted himself with musical and pianistic distinction. He sensed the nuances of the composers admirably, and gave firm aid to the singer in rhythm and dynamic support. Mr. Slonimsky also was the excellent translator of the song texts, and author of the annotations furnished in the printed program.

Music Education Exhibitors Adopt Insignia

An insignia has been adopted for use by the members of the Music Education Exhibitors Association. The insignia is shield-like in shape with a ribbon beneath. "Music Education Exhibitors Association" is lettered on the shield and the affiliation with the "Music Supervisors National Conference" is indicated by this title on the ribbon beneath the shield. Those who show the insignia indicate, through their support of the association, a vital interest in the uncurtailed progress of music in the schools. The Music Education Exhibitors Association's undertakings are to supply, through exhibits, demonstrations and other activities, outstanding features for each of the Music Supervisors Conferences (national and sectional) and to contribute, through the revenue obtained from the sale of exhibit space at the conferences, substantial financial aid to each conference treasury.

Charles E. Griffith, of Silver, Burdett and Company, is the president of the M.E.E.A.; Blanche Skeath, of G. Schirmer, Inc., vice-president; the secretary-treasurer is Joseph A. Fischer, of J. Fischer & Bro. Other members of the executive board are John W. Drain, of the Theodore Presser Company; Eugene E. Gamble, of Gamble Hinged Music Company; Arthur A. Hauser, of Carl Fischer, Inc.; J. Tatian Roach, of Hinda, Hayden and Eldredge, Inc. The recently appointed membership committee consists of Robert A. Schmitt (chairman), of the Paul A. Schmitt Music Company; Karl B. Shinkman, of the York Band Instrument Company; Al Greene, of Sherman, Clay and Company; Leonard Greene, of Sam Fox Publishing Company and Deane Preston, of the B. F. Wood Music Company.

Leading music publishers, piano builders, band and orchestra instrument manufacturers, makers of reproducing instruments, musical merchandisers and others make up the membership of the M.E.E.A.

New York School of Vocal Art Moves

Need for additional studio space, due to increased enrollment and expansion of activities, has made it necessary for the New York School of Vocal Art to move its quarters from Carnegie Hall to the Rembrandt on West Fifty-seventh Street, where three floors have been taken over for the coming season.

The school, a non-profit membership corporation devoted to all branches of voice development, both speaking and singing, is staffed by artists including Oscar Seagle, dean; Luella Melius, Adamo Didur, Maurice Jacquet, Ralph Errolle, Beverly Bayne, Attilio Ruffo, Herbert Gould and Giovanni Conterno.

Sponsors of the school include Walker Buckner, Paul D. Cravath, Daniel Frohman, Alicia Du Pont, Charles Hayden, Mrs. Dorothy Bigelow Holland, Willard V. King, Mrs. S. Stanwood Menken, Mrs. Ruth Pratt, Deems Taylor, Mrs. Lawrence Townsend and Allan Wardwell.

REMO

BOLOGNINI

VIOLINIST

Completes South American Tour

WHICH INCLUDED APPEARANCES WITH ORCHESTRA
SOLO RECITALS AND RADIO PROGRAMS

***El Mundo* — Buenos Aires — August 9, 1933**

BOLOGNINI'S CONCERT GREATLY APPLAUDED

The artistic value of Remo Bolognini is well known. . . . In the Cesar Franck sonata he reached the heights of interpretation. In this he gave evidence of the profundity and subtlety of his musicianship, and the extensiveness of his technical means. In Debussy he displayed his warmth and brilliance. In the Duettino of Bertucci he won a most expressive demonstration from his public.

***La Nacion* — Buenos Aires — August 8, 1933**

The Wagnerian Association presented Remo Bolognini at the Cervantes Theatre. As heretofore the charactertistics paramount in the violinist's playing are a sure and rich technic, a particular beauty of tone and a fine musical sensibility. The auditorium reverberated with manifestations expressing appreciation of Bolognini's performance.

***La Prensa* — Buenos Aires — August 8, 1933**

It is not often that Debussy finds such an interpreter as Bolognini. Coupled with his subtle understanding is his finesse of execution. While in the Franck sonata he gave evidence of his seriousness, emotion and freshness.

***El Bien Publico* — Montevideo — August 20, 1933**

Bolognini brought to the fore the best in him as a tribute to Beethoven, in his interpretation of that composer's concerto. In a few words let us say that the demonstration that the violinist gave us was excellent. His playing sings exquisitely, and the artist knows how to make the most of the sonority of his instrument with which he identifies himself in such a way to place him in line with the great masters.

***El Paix* — Montevideo — August 20, 1933**

In Bolognini's interpretation of the Beethoven concerto, with orchestra, the young artist displayed a serious technic of the purest schooling, not to mention his conscientious musicianship. In his phrasings and in the cadenzas the depth and sureness of his execution were more than obvious. However, even greater was the interpretative sentiment with which he approached the work, a fact which held the interest of the entire audience.

El Pueblo — Montevideo — August 20, 1933

Great were the expectations for the symphonic concert, under the direction of Baldi, with Remo Bolognini as soloist in Beethoven's concerto. The violinist performed it with the recognized brilliancy which he always gives to his interpretations. Purity of harmonics, warmth of tone, agile and rapid in the scale passages, and sureness in the double stops were the significant characteristics of his playing, which won for him a warm ovation from the public.

***Los Andes* — Mendoza — July 28, 1933**

AN EXPRESSION OF PURE ART WAS THE RECITAL OF REMO BOLOGNINI

Because Bolognini is a complete musician by virtue of his perfected interpretative capacity was he able to penetrate with manifest assurance of tone and technic the mysteries of the pages of the romantic Mendelssohn concerto. He created a profound respect for his conception of the writings of Kreisler, Fibihic, Wieniawski, Falla, and Sarasate. His interpretative personality, enriched because of the large sweep of his serene and brilliant bowing, was especially revealed in the Allegro of the concerto.

Bolognini with the Philharmonic Under Toscanini

April 21, 1933

New York Sun:

In the Mendelssohn concerto Bolognini had opportunity to show, as he did, that he is a violinist possessed of a full and pleasing tone and technic capable of disposing of the composer's decoration with elegant facility and musicianly authority.

New York American:

A warmly felt and musically refined performance of the cheerful Mendelssohn music was given by Mr. Bolognini, violinist with amiable tone and fluent technical accomplishments.

New York World Telegram:

The solo part of the Mendelssohn concerto assigned to Remo Bolognini, was played with fine musicianship, appropriate shading and unfaultering elegance of line.

MANAGEMENT—RICHARD COPLEY

113 West 57th Street New York City

Mussolini Extends State Aid to Revivify Opera Repertoire

(Continued from page 5)

inator of many worthy initiatives in syndicate organization (cooperation of employers and employees), particularly delicate tasks where such refractory individualists as artists are involved. Beside the drafting and administration of labor codes for the theatrical industry, mention should be made of the opera contest promoted by the Corporation, in collaboration with the Triennial Industrial Art Exposition of Milan (Dr. Giulio Barella, president), significant as a preliminary step in this much-needed campaign for the renewal of opera repertoire.

A jury including Pizzetti, Respighi and Mulé recently selected (from no less than 97 competing scores) four operas, unpublished and unperformed, which were to be produced the last week of September at the Palazzo dell'Arte theatre (on the Fair grounds) in oratorio form by the Italian Broadcasting Corporation. These are: Donna Lombarda, by Sandro Cicognini; Corsaresca, by Pasquale La Rotella; In Terra di Leggenda, by Ludovico Rocca; and Graziella, by Gianni Bucceri. Cicognini and Rocca are young men. The same jury was to sit at the performance and to decide which two of the four are to be staged, with costumes and scenery, in a large theatre of Rome and Milan by the same broadcasting forces, the Theatrical Corporation guaranteeing the productions. This is an important step toward the experimental opera stage that has long been invoked for Italy, but never realized.

A Mussolini Circular

Unfortunately, this latter initiative will be repeated only once every three years. More extensive measures were thus imperative. Mussolini's latest intervention provides them. His recent circular, as Minister of Corporations, stipulates that State subsidies will henceforth be granted only to seasons offering "special artistic interest," represented by new operas. These he defines as absolute premières and as local novelties whose first performance in Italy was not prior to January 1, 1919. In other words, post-war works are now to be given a hearing, at least in the houses which expect governmetnal aid. This is manifestly a sweeping stroke to freshen Italy's notoriously stale operatic fare. Needless to say, Italian opera composers are exultant over the new ruling.

A first result of Il Duce's order is already seen in the coming season's bills at the Royal Opera and at La Scala. Particularly in Rome is a change evident. Last year's *cartellone* at the ex-Teatro Costanzi was of appalling poverty for the capital of a great musical nation and for a house that assumes a superior swagger. It had only one absolute novelty (Zandonai's Farsa Amorosa), but spent some million lire in starring transatlantic *divi* in such hackneyed war-horses of the stock repertoire as Barbiere, Trovatore, Rigoletto, Carmen, Gioconda, Cavalleria, Butterfly, etc. (To be sure, it gave us a most welcome remounting in Macbeth.) Three novelties are announced for this season at the Reale. One of these will, in all probability, be Mascagni's Nerone, just finished—a perfectly logical choice.

Another will be Malipiero's latest opera, on Pirandello's libretto, La Favola del Figlio Cambiato (The Fable of the Exchanged Son)—and this is a much more significant matter. It was scandalous that one of Italy's greatest living composers should constantly have to go abroad for his premières. It appears someone interceded at Palazzo Venezia for Gian Francesco and justice was done, at least as regards this particular score. Malipiero at the Reale is a paradox. The public which hissed Petrushka last season with 'righteous indignation" will surely hiss La Favola, just as it booed down the Sette Canzoni there in 1929, in the same house, and deserted Debora e Jaële *en masse*. What more can you expect from a public in the tenor aria stage? The composer's friends are prepared for an evening of monocled rowdyism and feel an adverse verdict from that crowd will be a real compliment.

Other Operatic Activities

Improvement is also to be seen at La Scala, where last season's novelties were limited to Robbiani's Guido del Popolo and Zandonai's (one-act) Partita, plus a local mounting of a Kodály work, whereas three Italian premières are announced for this year, besides two local novelties, one Russian and one Spanish (Falla's Vida Breve). Of the Italian works, one will be Respighi's La Fiamma, which was slated for the Metropolitan and then cancelled following the financial shake-up. A second is reported to be a score by Nino Cattozzo, administrative secretary at the Milanese lyric sanctuary. A seventh novelty of the Italian operatic year, this also unspecified, is further promised for the highly conservative and parsimonious Carlo Felice, of Genoa—another unusual event.

As regards Naples, the unfortunate situation at the San Carlo precludes hazarding a guess whether there will even be any opera there at all this season. The artists' cooperative venture, which promised so well, proved a complete financial failure, and the enormous deficit inherited from previous years, which it was proposed to meet, remains outstanding. The theatre corporation, in spite of having collected the government subsidy, still owes large sums to the chorus, orchestra and technical-administrative personnel for last season. Since the management is patent and gross, no one seems inclined to come to the rescue, least of all the Neapolitan banks, as it would only be more money down the drain. It appears the corporation will have its license revoked. Tough luck if this beautiful and historic house must remain closed! But the last word has not been said and we may still have some pleasant surprises, since at Naples they have a way of improvising things at the eleventh hour and fifty-ninth minute, much the same way as at their rehearsals.

What Naples did do this fall was to organize a specially successful presentation of her traditional song festival at Piedigrotta, under the artistic supervision of the National Recreational Movement, which aimed to elevate this typical popular manifestation to the dignity of Italy's other most famous and picturesque historical *feste*. Allegorical floats represented a Neapolitan garden, a Posillipo hill, the September fruit harvest, the grain campaign, the transatlantic flight and other Fascist Decade achievements. For the occasion Tito Schipa composed a *canzone* to dialect verses by the popular local bard, Ernesto Murolo. It is called Serenata Mattutina (Morning Serenade) and exalts the joyous sunlight of the Vesuvian city. "Oi sole! Oi sole! 'e Napule . . ." runs the refrain. Interesting also the five canzonette of E. A. Mario on the agile verses of Mantica Barzini.

Provinces to Benefit

To return to the question of opera subsidies, the new program will, of course, be relatively more effective in the provincial opera houses, where novelties have been scarcer than in the large cities. How the "provincials" respond remains to be seen, although the circumstance that they are usually more musical than the city dwellers induces optimism. The Theatrical Corporation had previously extended its protection to conductors and singers not yet launched, but deemed worthy of encouragement, by making its future subsidies conditional upon such assistance. Il Duce, with the peremptory tone of a *ukase*, has reiterated his orders to the provincial prefects to see to it that the opera personnel is employed solely through the official placement bureaus, which the agents have tried to *sabotage*.

This hoary question of singers' managers, and how they have contrived to carry on (masked as foreign representatives, attorneys, technical experts, impresarios, etc.), in the face of penal laws against them, is one of the curious anomalies of the régime. Though there have been honest agents, the sharp practices of the majority have made them a plague, and also adaptable to their present underground existence, in which they have been obstructing the official bureaus by intimidating the superstitious *canitanti* (yelpers) in mortal fear of slander, *iettature* and *camorre* (intrigues).

It required the personal coercion of Il Duce to deal with these crooks. *Ora vedremo*. American opera debutants, as well as those of other nationalities, will also benefit in the elimination of these parasites, to which they were a frequent prey, since there will now be less danger of their advancing fat sums for a début in some distant town and then, on arrival, finding themselves protested at rehearsal by the conductor or impresario, in league with the agent, in favor of somebody's mistress, or perhaps some other sucker waiting on the string. *Porcherie finite!*

Socialization of Art and Pedagogy

Hand in hand with the above measures of disinfection goes a most important piece of Fascist legislation, known as the Statuti degli Artisti. Under its radical socializing provisions, all Italian artists, musicians as well as painters, sculptors and writers, are lined up in trade syndicates, or guilds, where they are subject to discipline and must co tribute dues but receive in return valuab protection, not only material but moral, witl the result that the dignity of the artist's calling is enhanced. A consequence of the Artists' Statutes is the exclusion of amateurs and their demoralizing competition. The members of the syndicate must prove themselves professionals. In like manner, the improvised *maestro di canto*—prince of charlatans—is now out. Only such singing teachers as hold diplomas from an academy of recognized standing will be licensed to practice. Italian stage managers and scenographers have now embarked on a program of "spiritual and cultural renovation" in their field, so long neglected in Italy until today.

Another far-reaching provision touching music pedagogy is the creation by Count Ciano, Minister of Communications (whose son married Mussolini's daughter), of an Ente Radiorurale or Rural Radio Institute, of vast scope. Systematic musical education for the rising Italian generation, particularly those in rural communities out of reach of city music, will form an important item in the supplementary scholastic program for centralized teaching by broadcasting. The government has opened a contest for the most suitable type of receiving set. These must receive clearly and audibly for an audience of sixty persons broadcastings in full daylight from a station 100 miles distant. There are still other interesting features in Il Duce's program, but these must be discussed another time.

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RETURNS FROM EUROPE

CARL FRIEDBERG,
pianist, returned recently from Europe. He will appear as soloist with the New York Philharmonic Symphony Orchestra on November 23 and 24.

Amkniga Corporation Assures Distribution of Russian Music

Announcement is made that Amkniga Corporation will supply all forms of Russian classic and modern Soviet music to music-lovers in this country. Hitherto it has been difficult for dealers and professional and amateur musicians to procure these scores. It is expected that the demand for Russian music, particularly orchestra, piano and vocal scores, will extend to the works of the new composers of Soviet Russia.

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Washington, D. C., to Hear Hutcheson Twice in October

Ernest Hutcheson is opening his season as soloist with the Washington National Symphony Orchestra (Hans Kindler conducting) on October 15. He is to play the Beethoven E flat concerto. On October 23 he will give a recital at the Eastman School of Music, Rochester, N. Y. Returning to Washington he appears with members of the Pro-Arte Quartet, in the Brahms C minor piano quartet at the Library of Congress on the occasion of the Founder's Day Festival concert of the Elizabeth Coolidge Foundation. On November 18 the pianist will be heard in Carnegie Hall, New York, at a concert for the Musicians Emergency Aid Fund.

Westminster Choir School Opens

Princeton, N. J.—The Westminster Choir School was opened on October 2 with an address by Dr. John Finley Williamson, president, at the First Presbyterian Church. This is the ninth season of the school, which will occupy its new $300,000 group of buildings in time for the Talbot Festival next June.

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Relativity of Arts Espoused by Pianist-Composer-Painter

Notable Versatility Marks Work of Nathaniel Robin, Who Correlates Musical Composition with Drawing

Nathaniel Robin is the exponent of a theory which might be called relativity of arts. Always and essentially a musician—he is a pianist, composer and teacher—Mr. Robin has experimented, with interesting results, in expressing his artistic conceptions through another medium, that of painting and drawing.

"It must be distinctly understood," said Mr. Robin, "that painting is only my hobby. The interesting element to me in the painting and sketching I have done is to observe the results achieved in this medium by one indigenous to another.

"Another matter I must make clear in the beginning is that I am not versed in the technic of the painter. All my life I have been a lover of this art, and much of my leisure time has been spent in art galleries and exhibits. When I was a child I attended the Carnegie International Exhibits and became familiar with the different schools of art and the styles of individual painters. I developed enough of an 'eye' to tell the difference between the work of a Le Sidanier and that of a Renoir. But I never had any lessons and what I learned was only by observation."

Birth of Artistic Theory

Mr. Robin was one of Ernest Bloch's first American pupils in composition. This form of expression, the building of moods and plying of tonal colors, has always afforded him keen delight and is the natural functioning of his talent. However, it was when he was engaged in writing down a symphonic work about three years ago that he suddenly felt that he could give more appropriate expression to certain ideas in a visual medium than in one of tone.

"The thing I was writing," he said, "was an atmospheric sombre sequence called The Night Sea. In planning its instrumentation I realized all at once that I was painting a picture in tone color which should be expressed in pigments.

"The urge to paint entered then and there, but I did not dare to begin until I had consulted friends versed in the art. Every one of them was sympathetic and encouraged me to go ahead.

"Accordingly, I equipped a studio for myself and ventured into this new field. The first thing I did was a moody abstraction, formless and primitive. I did not show this to anyone. I was satisfied in my own mind that I could express my musical ideas through this sister art, but I wanted an example more concrete and easily grasped to exhibit to others.

Learning Rudiments of Drawing

"The next step was to teach myself to draw. I did a series of heads of different composers—these, I thought, were faces familiar to me and personalties for which I had interest and sympathy. I did some ten or twelve of these sketches, each in the style I thought most appropriate.

"For Chopin I copied a reproduction of the Delacroix painting, but my sketch was in pen and ink. I did Beethoven in conte charcoal from a picture of his death mask; MacDowell, in sanguine crayon; Brahms in the same treatment, but less detailed. Liszt's likeness was in delicate crayon, almost as light as a pianissimo. Schumann's head I drew in dark charcoal, so that the result was rather like an old daguerreotype, and I followed this same style for Mendelssohn."

Mr. Robin showed the writer a few of these sketches, obviously the work of an artist who knows and expresses his own ideas, in whatever medium he essays. The Chopin pen and ink sketch is executed with the delicacy of an etching, and has caught an uncanny reflection of the composer's poetic melancholy.

"What did you find were the reactions of painters to your conception of musicians, and musicians to your conception of painting?"

"My friends in both branches of art showed an intense curiosity about my musician's method of working, and agreed that I had chosen appropriate colors and styles to portray a musician's idea of the composers.

"I next turned to drawing from life. I did a self-portrait, looking at myself in the mirror, and the second effort along this line was the head of a girl, a crude bit, but showing, I think, definite indications of what I was working toward. I put these two canvasses in the Independent Artists' show, to see what the general reaction would be. The result was that I received comment from a number of painters, who said they saw evidences of a distinct style in my work.

"Since then I have worked always in oils, and usually from life. A subject gives me one sitting, and then I do the portrait from memory. I understand that this method is followed by a good many painters, and certainly it brings me my most satisfactory results.

"About a year after I began to paint I did a portrait of Eunice Norton, the pianist."

Mr. Robin pointed out the picture, which last winter was exhibited by Steinway and Son before the pianist's appearance with the New York Philharmonic Orchestra. To the writer's mind, it is the best example of Mr.

TWO PAINTINGS BY NATHANIEL ROBIN.

Above, portrait of Eunice Norton, pianist. Right, study of a young Filipino.

Robin's talent in this direction. The face has a luminous, spiritual quality that gives arresting life and appeal.

"Of course this is not, strictly speaking, a realistic, photographic portrait," explained Mr. Robin, "but, from my point of view, it contains the essential traits of Miss Norton as a musician and as I know her. In other words, it reveals the artist rather than Miss Norton feature for feature."

"This has been my approach to all portraits since then. It is not the conventional approach and perhaps not the accepted way to paint, but it is my musician's approach. Music is, of course, essentially abstract. Therefore, my painting has an inherent abstract quality."

"Have you done any still life?" Mr. Robin was asked.

"Yes, I have varied the mood, changing from portrait to still life. Still life painting is like writing a fugue in music—there is the same variety in themes, blended and combined into congruity and form."

At his visitor's request, Mr. Robin played two examples of his work in musical composition. The first, a colorful bit of program writing, is called East Side Sketches, and offered brief glimpses of Chinatown and The

Bowery, a blind beggar, a scene in the Italian quarter, portrait of a patriarch. This is music written by Mr. Robin some years ago, when he was a student under Bloch. The other piece, called Night Mood, is the product of his maturer talent. M. L. S.

Schedule of Philadelphia Chamber String Simfonietta

Philadelphia.—The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) will give a series of three Wednesday night concerts in the ballroom of the Bellevue-Stratford, as well as one children's concert. The dates of the series are November 15, January 24, February 28. The children's program takes place on March 24. Included in the list of compositions to be performed are Schönberg's Verklärte Nacht, Bruckner's quintet, Bossi's Intermezzi Goldoniani, and works of Bach, Handel and others. The Simfonietta is beginning its eighth season. M.

National School for Musical Culture Offers Scholarships

The National School for Musical Culture, which is headed by Hans Barth, pianist, harpichordist, composer and quarter-tone exponent, and which is located at the Barbizon-Plaza Hotel, New York, is offering five full and fourteen partial scholarships for this season. Mr. Barth announces that two full scholarships valued at $300 each will be given in the piano and voice departments, and that four partial scholarships valued at $150 each will be given in the piano, violin and voice departments. For the lay music-lover there are available one full and two partial scholarships in the course, An Interesting Hour of Musical Information. Applications should be addressed to the executive secretary of the school.

Mildred Dilling Begins Season

Mildred Dilling, harpist, returned recently from Europe. As usual she spent two months at Etretat with her teacher, Mme. René, coaching new programs. There is an interesting art colony at Etretat.

Before sailing for home Miss Dilling played twice privately in Paris, having to postpone her broadcasting date in London to later in the year because of the early opening of her American season. She begins her work as soloist at the Central Presbyterian Church on October 22 and has also resumed teaching. Again this season Miss Dilling will conduct two harp ensemble classes, the first series beginning in November and the second in March.

Last year was a full and interesting one for Miss Dilling and this season promises to be equally active. Her early dates will include an appearance with Catherine Rapp, dancer, at the Brooklyn (N. Y.) Women's Club on November 3, and the Bridgeport, Conn., Oratorio Society (Frank Kasschau, conductor) on November 28, when she will play the Mozart concerto for flute and harp, with Frances Blaisdell, flutist. December 12 will bring her third reenagement with the Orpheus Society of Ridgewood, N. J.

Sevitzky and Maria Koussevitzky in Radio Program

The première of a program series featuring Fabien Sevitzky and his orchestra, Maria Koussevitzky, soprano, and Robert E. Rogers was broadcast over WNAC and the Yankee network on October 3 under the sponsorship of the Vitacon Laboratories, Inc., of Boston. Two concert numbers and excerpts from two operas were presented by Sevitzky and the orchestra. These comprised the overture to Wolf-Ferrari's The Secret of Suzanne, the Valse Triste of Sibelius, Liadoff's Musical Snuff Box and excerpts from Verdi's Aida. Mme. Koussevitzky chose the serenade Estrellita for her solo, and Prof. Rogers commented on items in the news of the day.

The Vitacon programs, which mark the first engagement for a series of commercial broadcasts of Sevitzky, Rogers and Mme. Koussevitzky, are on the air each Tuesday and Thursday.

Palmer Christian in Recitals at Ann Arbor

Ann Arbor, Mich.—Palmer Christian has resumed his place on the faculty of the School of Music of the University of Michigan. Mr. Christian is again to offer a comprehensive series of organ recitals each Wednesday afternoon of the university year. In addition he has charge of a large teaching class and has an extensive schedule of organ recitals. He recently dedicated the new organ in the Kellogg Auditorium, Battle Creek, Mich., and also gave a recital in Worcester, Mass.

Institute of Musical Art in Twenty-Ninth Season

The Institute of Musical Art of the Juilliard School of Music entered on its twenty-ninth season on October 5, under the direction of Oscar Wagner, assistant dean of the Juilliard School of Music. The special departments at the Institute are the regular conservatory courses, the public school music department, the preparatory centres (of which there are twenty-six in greater New York), and the extension courses given on late afternoons, evenings and Saturdays.

Hilgers to Play Mana-Zucca Compositions

Elsa Hilger, cellist, will be heard over WMCA on October 16, playing Mana-Zucca's cello solo, Moment Musical, which the composer wrote when nine years of age. The Hilger Trio (which consists of Grete, Maria and Elsa Hilger) will play Mana-Zucca's trio over this same station during November.

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New York October 14, 1933 No. 2792

The art of pedalling always receives increased attention at this time, for it is the football season.

—o—

They are never alone that can perform good music, or listen to it understandingly.

—o—

Radio Magnates and the Public Scorn

Something interesting is said to be happening in the radio world. It is a phenomenon very like a panic, or at least the preliminary tremors of an earthquake. Perhaps it would be a bit strong to call it a case of the handwriting on the wall, but it is reported on excellent authority that the moguls of the industry are in consternation over the fact that the general public (loyal for so long a time, in the matter of inferior program tosh and blatant commercialism) is now showing definite signs of revolt.

"The public be damned" has, apparently, been the slogan of the broadcasting industry for so long that its leaders are rubbing their eyes in amazement at the discovery of this defection. They had been proceeding in the naive belief that, since the great American masses were radio hungry and since they themselves monopolized that industry, there was no recourse for genus *homo americanus* but to dial in, grin and bear it. But there was a form of remedy upon which the executives did not count: this was simply to turn off the radio. And that is exactly what a large part of the American public seems to be doing.

The way in which this disturbing information came to the ears of the chieftains of radio was through the electric power companies in a number of cities. Since most of the radio sets of the country nowadays run by electricity, the consumption is, of course, a major item in the monthly lighting bill of the United States. But recently reports have been reaching the radio heads that, despite a greater use of power-consuming devices, such as electric refrigerators, the total amount of electric units sold is less than formerly. By a process of subtraction, these gentlemen reached the conclusion that the radio instruments of the nation were silent during a greater part of the day. It has been reported by the New York Evening Journal of October 2, that in the city of Cleveland alone there was a fifty per cent. decrease of power consumption by radio sets during the month of September. A survey was thereupon undertaken to ascertain the listening habits of individual radio patrons. The results thus far obtained are said to confirm the fact that most persons increasingly tend to dial only a few favorite programs each day. During the rest of the time, the instruments remain "dead," an effectual barrier to advertising pleas of even the most cannily compounded variety.

The radio industry is peculiarly sensitive to the listener's reaction (as registered in fan mail and otherwise), and in fact depends upon the size of the audience it reaches. Just as a newspaper's circulation qualifies it for the advertising patronage which is its chief source of revenue, this falling off in public interest in radio programs carries with it a menace that the air officials are quick to appreciate. So grave is the concern that several prominent officials are reported to have visited Cleveland for conferences with the power companies. There a decision was reached that "the only remedy was to institute an advertising campaign to promote the best of the existing programs."

One thus has the ironic spectacle of radio, proudest and most high-handed of the media of publicity, seeking in desperation to promote interest in its bills of entertainment through the channels of the daily and periodical press, its bitterest rivals. But this sort of emergency measure is not calculated to achieve its end; the only way to do that is to improve the quality of entertainment, to make it so fascinating that the public will not be tempted to tune out its instruments. This demands increased expenditure; it means the engagement of the very best available talents in every field,—musical, dramatic and literary—to provide programs that will not be an insult to the intelligent listener. For the radio heads have made the mistake of underestimating the brains of their audience. Their constant bogey has been that of becoming too "highbrow." Now, definitely, it seems, they have shot too low. The public, which refuses to patronize a poor play, also knows a "bum show" when it is dumped into its living rooms by means of the air-lanes. When the medium was a novelty, they endured it; now they seek diversion elsewhere.

That which has happened has a twofold significance. In the first place, the popularity of the radio, like that of a new toy, is inevitably slated to endure only as long as the interest span. At first a thing of wonder because of its newness and strangeness; now, after a dozen years, radio is taking its place among the manifold interests of modern life. This is the foredoomed fate of any new musical medium: the phonograph and the reproducing piano went through the same cycle. But after the novelty wears off, and the thoughtless public flees to other fields, the true scope of usefulness of the medium remains. There will always be a devoted and intelligent public that knows how to use these instruments to gain a rational pleasure from them, provided the manufacturers or those who control a medium of communication supply the means.

This brings us to the second point, which is that the radio will henceforth have to stand squarely on its own feet as a medium of culture and entertainment. Foreign nations long ago realized this fact, for they have placed it under government control. We in America have, with the sublime faith or naiveté of the philistine, believed that we were a law unto ourselves in the entertainment field.

The radio heads of America have created a new form of monstrous "art" in which there is none but the sorriest vestige of what the world generally agrees to be good and rewarding. As a sop between the real business of the hour—namely, the touting of somebody's hair tonic, face cream or cigarettes—they have achieved the great triumph of lipstick musical comedy, breakfast cereal operatic gems, and five cent cigar symphonic concerts. Since the public can find plenty of these products displayed on every store counter, it has decided that its ears might well be employed more profitably elsewhere.

The only chance for radio to win back its lost prestige is for it to resolve in all sincerity to give real value to the listener. This will, of course, necessitate the expending of large sums of money for the engaging of real artists, in music and the other arts. It may strike pangs to the economical souls of the broadcasting bursars, but in the long run it will pay rich and increasing dividends. The only alternative is to reduce the forces and curtail the extensive plants of the radio industry in America—the greatest in the world—which would be a lamentable and ruinous procedure.

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The Operatic Resurgence

With a notable resurgence of activity in popular-priced lyric drama, the present New York season has begun with more than the usual meed of Lucias, Trovatores and Carmens. In fact, throughout the country the universal celebration of release from economic stagnation has seemed to take the form of arias, duets and concerted numbers, preferably by Verdi, Donizetti and other eminent tunesmiths. This seems a curious way for the reputedly philistine American audience to behave, especially as one has always been solemnly assured by undoubted authorities that the public of the United States is not naturally "opera-conscious." It was only the chance afforded for wearing one's best clothes, and bowing pleasantly to other leading members of the community in similarly self-conscious array, that offered even a slight pretext for such a silly indulgence. At least so ran the legend. But now that many of the more brilliant trappings have been stripped from the operatic pageant, a curious phenomenon appears. People are even more eager for music in the lean days than they were when stocks were bloated, and their interest in this art form increases as the admission prices are reduced to a reasonable scale. All of which seems to prove that if opera is given to the American people (as it is being given now by Fortune Gallo and other canny impresarios) at the prices they are accustomed to pay for musical comedy and even *de luxe* motion pictures, they will go the first time out of curiosity and then repeat their visits with increasing satisfaction as their interest in the musical drama grows. Nor is it necessary, as some earnest souls have insisted, that the language in which the operas are sung should be understood by the audience. The avidity with which persons in this country have purchased phonograph records of operatic excerpts shows that they are fascinated by this musical form, even if they as yet imperfectly appreciate it. Furthermore, the radio—unsatisfactory as an educative medium though it is—has certainly made operatic music more familiar to many.

—o—

Heroic Artists

The attached article from the Berlin letter of The Musical Times (London, September) is a striking example of the unquenchable spirit of a persecuted but proud and resourceful race. The pathos of its present plight in Germany, is also shown unwittingly in these lines, whose author is Dr. Hugo Leichtentritt, former Berlin correspondent of the Musical Courier:

A new aspect of musical life in Germany and especially in Berlin is making its appearance, in consequence of the radical and sudden change of conditions of life. The Jewish artists being with a few exceptions unable to practise their art in public, are making the best of their rather desperate position by organizing—necessarily on a restricted scale—musical activity among themselves. They have founded a new *Kulturbund*, with the view of building up Jewish opera, theatre, concerts, lectures, scientific courses, and the like, exclusive for the Jewish public. It is expected that the Jewish opera will be opened in the autumn. The concerts have already been started. Michael Taube, a conductor of high rank who for some years has been winning laurels as a specialist in the chamber orchestra, has founded a new Jewish orchestra. Dr. Kurt Singer, formerly Intendant of the Municipal Opera, a choral conductor of considerable experience and ability, is already training an *a cappella* chorus. Both Taube and Singer have recently combined their orchestral and choral forces, and have given several concerts in the New Synagogue, Prinzregenten-Strasse, making a profound impression by their excellent work. Under the patronage of the Berlin Jewish Congregation two male-voice choirs have been formed, composed exclusively of solo singers and of opera singers who have lost their positions. In normal times it would have been impossible to form a chorus of such incomparable excellence, because the eminent singers in its ranks would formerly never have dreamt of singing in a chorus. These two choral bodies will be sent on a tour in neighboring countries. Their programs have consisted partly of liturgical, synagogue music, and partly of Jewish folk-songs in excellent and highly effective arrangements.

A number of high-class chamber music concerts have been given in suitable and commodious private residences. Two new Jewish string quartets have been formed in Berlin—the Partos Quartet and the Neue Streichquartet Berlin. Each has made a highly encouraging semi-public debut, playing classical as well as modern works. Thus a new Quartet by Edmund Partos had its first performance, a substantial and interesting piece in the manner of Bartók. Also the present writer's Quartet Op. 1. written several decades ago, had a successful revival. Paula Lindberg, long known all over Germany as one of the best of contralto singers, took part in most of the concerts mentioned above. She has now specialized in Jewish folk-song with pianoforte and string-trio accompaniment, and has already at her disposal a valuable repertory of arrangements. Paul Dessau, Hermann Weill and Janot Roskin especially excel in this kind of work.

The effort of the denationalized musicians is a courageous one, and it is to be hoped that their enterprise may gain sufficient patronage to insure profitable existence for those concerned.

One notes with pleasure the unbiased and tolerant attitude of the new Jewish string quartet organizations, which play the German classic literature, even though the music of their own racial compatriots is barred generally from public performance in Nazi Germany.

VARIATIONS

By Leonard Liebling

In the November issue of Cosmopolitan there is a scintillating essay on George Gershwin, by Alexander Woollcott. The screed reads somewhat impishly, but for all that gives a deal of analytical information.

Woollcott calls his paper, George the Ingenuous. He might have made it, George the Ingenious, and still would be telling the truth.

The author's estimates, brought down to gist, present Gershwin as being free from pose; ingenuous at and about his piano; possessed of sure, sinewy, catlike fingers; is free and thirty-five years old, with lovely ladies along his path; intended to marry a certain one, but she eloped with someone else; and he said, "I'd feel terrible about this if I weren't so busy just now"; has gone in for painting and hangs up his own brush products with those of Utrillo, Renoir, and Cezanne (Woollcott considers the Gershwin paintings "godawful" but admits his distaste for most modern canvases); has three pianos and a bar at his penthouse home ("a far cry from the days when old man Gershwin ran a six-table restaurant up near the car barns.") . . .

And at the conclusion of his snappy word portrait, Woollcott admits his own mystification over the gift to create melody, and adds: "Gershwin is a genius." Earlier in the article, he is also alluded to as "a great pianist—an opinion as extravagant as it is naïve.

⁂ ⁂ ⁂

Gershwin is not a genius and probably would be the first to admit his inferiority to Bach, Beethoven, Brahms, Chopin, Wagner, and a few others. Gershwin is, however, a truly talented composer of ingratiating melody, attractive harmony and characteristic and compelling rhythms. That is a tall order, and Gershwin no doubt is glad to fill it well and successfully.

To his distinct credit, as a graduate of Tin Pan Alley and contriver of kid-gloved Broadway musical comedies and revues, is his ambition to compose also for the concert room. His examples in that direction are the Rhapsody in Blue, Concerto in F, orchestral works, and a number of piano pieces in shorter forms. None of those efforts have survived as a standard part of the concert repertoire.

The Rhapsody in Blue, however, after the composer's own performance of it with most of our important symphony orchestras (few other concert pianists adopted it) fell back into the realm of "popular" music and bids fair to remain one of its favorite numbers for a long time to come. To my notion, it is the best simplified expression of average modern American musical trend (with its strange flavor of the Orient).

I remember the day—it was in the season of 1923-24—when I first heard the Rhapsody. Paul Whiteman and his band were then playing nightly at the Palais Royal, a dance establishment and cabaret. Paul telephoned me to come to that place at noon if I wished to hear some new typically American music. I went and was introduced to a young chap in shirt sleeves, George Gershwin, seated at a piano.

"He'll play his own piece. He calls it 'Rhapsody in Blue,'" announced Paul as he picked up his baton. My fellow listener was Pitts Sanborn, the critic.

That was the first performance of the Gershwin score, for a formal audience. Sanborn and I agreed fully on the originality, sparkle and peppiness of the composition. Then we all went to luncheon at The Tavern, where Paul Whiteman expressed his ambition to give a concert at Aeolian Hall, and asked his two critic guests whether the project was advisable. We gave him a warm affirmative. He explained further that he believed in the future of jazz, its rhythms, coloring, and orchestration, as an integral part of symphonic art music. Sanborn and I were less enthusiastic on that point.

The Aeolian concert took place and marked the public première of the Rhapsody in Blue. The audience acclaimed it; all the newspaper reviewers praised it. Gershwin went on with his large-form composing, and Whiteman continued to give formal concerts with first productions of original orchestral music and arrangements by American composers. During the past year his most successful presentations were the Grand Canyon Suite, by Ferde Grofé, and the Concerto in Three Rhythms (for piano) by Dana Suesse, a young woman of twenty.

⁂ ⁂ ⁂

Woollcott tells a good story about Gershwin and Oscar Levant, a pianist-composer. The former, at the piano, was strumming his best-known pieces:

"I wonder," said our young composer (Gershwin) dreamily, "if my music will be played a hundred years from now."

"It certainly will be," said the bitter Levant, "if you are still around."

I do not know how long the Gershwin popularity will last, but I still find pleasure and titillation in his Rhapsody in Blue, I Got Rhythm, and The Man I Love. The two last-named, to my mind rank among the best four popular songs of the past few decades. The other two are They Wouldn't Believe Me, and Old Man River, by Jerome Kern.

⁂ ⁂ ⁂

The kaleidoscopic musical panorama: Weingartner celebrates his seventieth birthday, and an eight-year-old conductor leads the Baby Orchestra at Wanamaker's Auditorium; American composers

"GEORGE THE INGENIOUS."

Caricature of George Gershwin, drawn by William C. Haworth for the November issue of Cosmopolitan, and reproduced in the Musical Courier through the courtesy of that magazine.

plead to have their new operas heard, and the Hippodrome resuscitates La Favorita; Berlin bans Bruno Walter and New York receives him with ovational honors; fashionable opera goes into bankruptcy in Chicago, and one dollar opera succeeds there; arriving late at the Metropolitan is a distinction, arriving late at the Philharmonic concerts is a crime; Gabrilowitsch desires to play piano in public frequently, Iturbi yearns to conduct orchestras as often as possible; NRA protects coal miners and clerks, and leaves musical performers and composers to shift for themselves.

⁂ ⁂ ⁂

Mana-Zucca is an amazing person, what with her continuous output as a composer, her pianologues, her radio activity, and her undiminished freshness as a performer on the keyboard. I had occasion a few days ago to admire the agility of her technic and her taste in delivery, as well as some of the latest melodic products from her pen.

Mana-Zucca, on a New York visit from Miami, her adopted home, looks as youthful and is as full of enterprise and spirit as when she first started her musical career in the metropolis. Florida ought to pay her a bonus as a living advertisement.

⁂ ⁂ ⁂

The New York City exchequer is empty. Our municipal fathers should take a leaf from the book of Messrs. Salmaggi and Gallo, and give popular-price opera in the armories, museums, ferry houses, and subway stations.

⁂ ⁂ ⁂

One of my secret wishes is to hear a football announcer describe a Philharmonic Orchestra concert over the radio.

⁂ ⁂ ⁂

With Lawrence Gilman's brilliant and informative program notes no longer in use by the Philharmonic Orchestra, a serious loss faces its audiences, and at the opening concert last week there was widespread dissatisfaction on the part of the patrons. Furthermore, next morning every newspaper critic mentioned the disappearance of the Gilman booklet and deplored its absence. Report has it that the annotations were dropped as part of the economy campaign of the Philharmonic budgeteers, but the saving appears to be retrenchment in the wrong direction. The directorate would be wise to resume the Gilman publishments at once.

⁂ ⁂ ⁂

H. S. inquires: "Is not brevity the soul of Satie?" Well,—er—yes.

⁂ ⁂ ⁂

An intriguing item appears in the New York Sun of October 4, which comments: "A physician says singing warms the blood, which probably accounts for nearly everybody getting in a murderous sweat when a crooner begins."

⁂ ⁂ ⁂

P. H. informs Variations about the Scotch orchestral player who stood so long in the breadline that he lost his job.

⁂ ⁂ ⁂

Italy has twelve broadcasting stations. It is safe to assume that opera plays a not inconspicuous rôle on the programs. . . . By the way, air advertising is limited to forty minutes a day, and consists of short announcements only. . . . a truly civilized country.

⁂ ⁂ ⁂

And in truth, so is Russia, which shames the government of the U. S. A. by publishing (in various languages) a monthly 48-page magazine called Soviet Culture Review, "to maintain cultural relations with foreign countries." In the latest issue there are articles on science, history, literature, art, and an arresting essay called The Road of Richard Wagner, by A. Lunacharsky. Of course the composer's booklet, Art and Revolution, comes in for sympathetic but somewhat partisan discussion, and one smiles at passages like these:

. . . . But Wagner lives in a capitalist world, and at this revolutionaary epoch he hates the big bourgeoisie that is beginning more and more to seize the world into its possession. Gold appears to him to be a veritable poison. In this respect he stands upon the same point of view that was observed and praised by Marx in some of the ancient poets, in Shakespeare, etc. Fate is, above all, the general greed for gold, the spell of cupidity. Siegfried's freedom is, above all, his rising above gold, above cupidity. That is why he acquires not only the traits of the anarchistic free personality, but also the traits of the hero who emancipates himself by socialism from the yoke of capital. . . .

Wagner was at the same time a man of ambition, obsessed by insatiable greed for fame, power and influence, and the wealth and honour therewith connected. Pleading all manner of excuses for himself, growing old and inwardly distorted, passing through a molecular process of deep regeneration, so to speak, Wagner followed his new, false road.

Upon this road Wagner was to become reconciled to the most reactionary enemy of culture, the Catholic Church. If Nietzsche suffered from this regeneration of Wagner and returned again and again to the attack upon him, endeavouring to explain the causes of the fall of his former idol, Marx confined himself—if I am not mistaken—to one casual phrase anent the Bayreuth festivities: "The stupid festival in honour of an official musician."

The crisis in Wagner's evolution was caused by the crisis in social evolution. The social circumstances did not allow Wagner to unfold the whole of his talent. The Wagner of the second period—who gave the world so many masterpieces—is indeed a crippled Wagner, a poisoned Siegfried. . . .

The circle is completed. The rebel has turned reactionary.

⁂ ⁂ ⁂

Commenting on the recent Ring of the Nibelungen performances by the State Opera at Moscow, the Soviet Culture Review quotes B. Assafyev, musical adviser of the production:

It is in the nature of an experiment to reveal before the Soviet spectator the visage of Wagner of the epoch of the creation of Siegfried, i. e., of the epoch of 1848. In showing this tetralogy we wish to demonstrate that this gigantic plan could be conceived and materialised precisely in the years of revolutionary enthusiasm. The Theatre wishes to reveal the true Wagnerian content, by no means endeavouring to turn Wagner into an ideologian of the proletariat, but wishing to present him as a fighter for the idea of liberty, in that idealistic aspect in which it was perceived by the progressive circles of the German intelligentsia of that time.

⁂ ⁂ ⁂

From the Indianapolis News: "The underworld's theme song is 'Every Morn I Bring Thee Violence'."

⁂ ⁂ ⁂

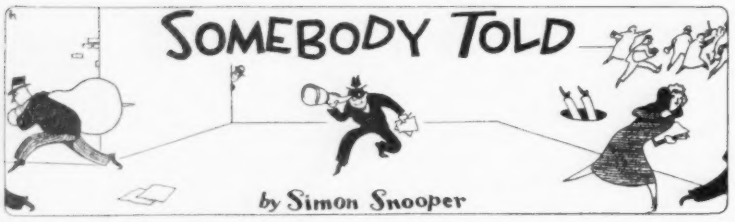
Sheerly incalculable are the power and influence of this department of the Musical Courier.

Variations said in its issue of September 23: "Boston will soon be boasting that it has Arnold Schönberg as a resident. If there is any local musical patriotism and civic pride left in New York, we should band together and bring back Edgar Varèse from Paris."

Three days after the publication of the foregoing paragraph, Edgar Varèse landed in New York.

⁂ ⁂ ⁂

I do not like Beethoven's Pastoral Symphony and would never sit through it if duty did not require. . . . Now call the firing squad.



Again I have been called out of my name, and I'm going to get Joe McKee after this guy if he does it once more. Yesterday I received a letter from this nit-wit saying that he was one of the world's greatest celebrities and must have proper attention paid to him and his achievements. What his prowess was and how long his career is, he neglected to mention (how I wept). But he stated in no uncertain terms that I had no right to keep his name out of my delicious titbit items in my column.

He ended this amazing epistle with this gentle admonition, "If you don't tell about my glorious past in next week's issue of your filthy column, I shall plug holes in your breeches with my pea-shooter, Simon Snoops."

Now, I ask you—"Simon Snoops!" How dare the wretch call me such a name. I boil with rage. I don't mind epithets addressed at anything or anybody. People can call me fool, jackass, scandal monger, and worse, but I defy even Hitler to address me as Snoops. *My name is Snooper.* So there.

* * *

My Boston impersonator tells me that Ham Wood threw a swell party at the Worcester Club during the festival week. This mogul is not only president of the citizens who get civic pride aroused for this celebration in their burg, but is also prop. of the local Commonwealth Press, thus assuring the world that the artists' names will be spelled correctly on all the festival printing. I understand the artists saved several meal tickets by overloading at Ham's buffet supper.

Uncle Joe Priaulx was in Worcester for the thirty-ninth time. An impromptu master of ceremonies, he saw to it that all Ham's artistic guests had the proper food to make them warble (should I say wabble? I never know. Spelling is so difficult).

* * *

The good people of Back Bay had the chance last week to see Marie Powers sing Siebel in tights. But they didn't know that she had just had a real Italian dinner which lasted for three hours, and that before this exhibition she had sung eight rôles that week with the Chicago Opera Company. Whatta day, whatta week, whatta woman.

* * *

Our Lily, the flower of France, has arrived back in the States astride a raft of French cognac. Is it right, dear delightful readers, for any singer, Lily Pons or Adelina Patti, to control the thirst of so many Americans? Can it be that's she's going to take orders for beverages like Park and Tilford? Ten dollars down and the rest if you can get the liquor?

* * *

Well, well, children, the concert audiences are beginning to perform again for my delectation. I'm here to tell you they often put on a better show than them what tramps the platforms in front. Last week I had a long-haired, dish-moped Slavic neighbor at Town Hall when the Karolik tenor "gestured" for the mob. Like the lady that reads movie captions out loud, he explained everything to his girl friend. "You see," said he, "these songs are Russian; Karolik is Russian; he sings in Russian, and Slonimsky, the accompanist is——" "And you're annoying me in English," said the flat-faced blonde. "Stop, or I'll be Russian outta here."

* * *

I seen the Morgan Sisters (not a vaudeville team) on Fifty-seventh Street one day not so long ago. They have another addition to their family, for Scherzo, their puppy, has a canine playmate called Cadenza. I do wonder if there are to be Variations on the theme.

* * *

Nino Martini, the tenor of the nifty figger, loves Spanish *risotto*. All ladies what aspire to glances from his Italian orbs get busy with your recipes. First come serves him first, and I'll bet he gains two inches around his waist if there's a panic among the cooks.

* * *

They tell me the proper shade to clad the legs this season is Barcelona. All we need now is for women to wear de Falla hats and Iturbi shoes, to make this a complete Spanish custom—I mean costume. When next you see me, my adored ones, Simon will have his pipe-stems clothed appropriately.

* * *

Parked in a full dress suit, tails and all, I peeped Francis D. Perkins, the illustrious and dignified critic of the New York Herald-Tribune, at the first Philharmonic concert. Where did you hire it, Perk?

* * *

I overheard Frank Wenker tell Grena Bennett that she gets younger every day and more beautiful. That wise press agent of the Met must want special long publicity stories in the New York American this winter. I am not inferring that Grena ain't got looks, but svelte compliments are made of silk and not rayon.

* * *

Do you know who Pinkie Bamman is? Wrong guess. She's the sister of Catharine, the chubby manager of the Barbizon-Plaza Concert Hall, and the girl who is responsible for keeping Kitty's figure. Now Kitty is to have Pinkie right where she can eat her cakes and pies between meals, for this culinary wizard is to preside over these ingredients which control the digestive destinies of the hotel patrons.

* * *

Our Leonard's opening Columbia broadcast, Lobby Talk in connection with the Philharmonic Orch. concert last Sunday, was ? ? ?

* * *

Schumann-Heink and Tetrazzini pride themselves on their culinary art, but say, did you ever eat any of Elsa Alsen's pot roast and potato pancakes? I did, in spite of my banting, and had to undergo rigorous exercise for two days as a punishment for my gluttony.

* * *

Someone told me about Henry Cowell playing some of his bizarre piano works at a party the other evening, anvilling the keys and plucking the strings. Henry, a diminutive person, at one point disappeared so far under the open lid of the Steinway grand that the guests were going to send out an exploring party to retrieve him.

Foreign News in Brief

British Copyright Decision

LONDON.—Decision was handed down on October 4 from the Court of Appeals that restaurants and similar places using radio sets for entertainment are liable for copyright fees if they tune in on copyright music. The case may be appealed further and taken before the House of Lords. It is held that about half of the 95,000 public houses in Great Britain have radio sets, and under the present decision they will be unable to make use of these without a license from the Performing Right Society, and even so they can tune in only on music whose copyright is held by a member of the society. The same law affects Canadian restaurants and hotels. B.

Barbirolli Faces Active Season as Conductor

LONDON.—John Barbirolli, notwithstanding the fact that he is one of the youngest conductors in Great Britain, is facing an active season. As permanent conductor of the Scottish Orchestra, an office to which he was recently appointed, he will have an arduous program in Scotland. He is to make two guest appearances with the Halle Orchestra, and also has charge of four concerts to be given by the Leeds Symphony Orchestra; while again as a guest he will be conductor at the Eastbourne festival in November. This totals sixty-four concerts between October, 1933, and February, 1934. M. M.

Budapest Schedules Music Events

BUDAPEST, HUNGARY.—Four major concert bureaus of Budapest announce for their 1933-34 season the following list of artists and organizations: Bruno Walter and the Vienna Philharmonic Orchestra, Klemperer, Kleiber, Monteux, Molinari, Fritz Reiner, Weingartner, Dohnanyi, Josef Hofmann, Horowitz, Cortot, Prokofieff, Heifetz, Szigeti, Milstein, Hubermann, Casals, Lotte Lehmann, Maria Müller, Toti dal Monte, Gigli and de Luca. R. P.

"Now, ladies, I will turn my back on the prelude and look into the fugue."

I SEE THAT

John Charles Thomas will give a song recital tomorow afternoon (October 15) at Town Hall, New York. His program comprises four groups and includes songs in German, Italian, French and English. Among them are Fritz Kreisler's arrangement of The Bonnie Earl o' Moray, two popular melodies of Basse Bretagne, arranged by L. A. Bourgault-Ducoudray, and Sea Shell by Carl Engel.

* * *

Isadore Freed was among the composers who performed their own music during the Second Festival of Contemporary American Music at Yaddo, Saratoga Springs, N. Y., October 1.

* * *

Two compositions by Boris Levenson, Two Hebrew Folk Tunes and Night in Bagdad, will be performed in November by the Portland (Ore.) Symphony Orchestra (Willem van Hoogstraten, conductor).

* * *

Frances Ceh, soprano, sang in a concert of Serbian and Jugo-Slavic music at the New School for Social Research, New York, on October 2. Miss Ceh gave a group of Jugo-Slavic folk songs, in costume, and sang without accompaniment.

* * *

Nathaniel Cuthright, tenor, is located at his new studios on Fifty-seventh Street, New York. Mr. Cuthright has become a member of the staff at the Hospitality Center of Allied Arts, where he is holding evening classes for men in voice and microphone technic.

* * *

James R. Graham, tenor, after completing a series of fall concerts near Boston, Mass., will sail for Europe to further his studies and also to fulfill a number of concert engagements in London. Mr. Graham's teacher is Gertrude Dueheana of Boston. He gave his farewell concert in Woburn, Mass., on October 5, assisted by Virginia Kinsley, another artist-pupil of Mme. Dueheana.

* * *

Frances Hall and Rudolph Gruen, in their regular Sunday two-piano broadcast over WEAF, will present on October 15 the Minute Valse of Chopin-Phillip, Tears (Rachmaninoff), Hopak (Moussorgsky-Hesselberg) and the Bach-Bauer concerto in C minor, third movement.

* * *

Hilda Eckler, danseuse, was seen in a ballet divertissement at the Roxy Theatre, New York, during the week of September 29. Miss Eckler interpreted a Bacchanale and appeared in the ensemble.

* * *

Jeannette Vreeland, who opened her 1933-34 season on October 2 at the Worcester (Mass.) Festival, gave her first recital this fall at Corning, N. Y., on October 9.

* * *

Arleigh Jean Corbett, the Musical Courier's representative in Toronto, Can., recently remarried. Her name now is Mrs. William Junor.

(*Continued on page* 18)

From Our Readers

Homegrown Teachers

Ames, Iowa, September 28.

To the Editor of the Musical Courier:

An examiner for music teachers, or a commission to decide the relative merits of teachers of music, would be valueless in the realm of our art for the reason that music is a spiritual thing and cannot be taught by methods which would be successful in language, engineering or science. All good teachers are living flames who impart fire to their pupils and this is especially true of music teachers. Of course the pupils must be tinder ready to accept the spark and be fired by it; but this condition can be found in many young people who, under proper teaching, become imbued with a sense of prophecy which can only be expressed through sound, but who, under expert teachers (who teach fingering, scales, chords and studies and forget to teach music) become flat and unemotional players of notes—keyboard technicians who have never been told the realm and purpose of music.

I knew a teacher many years ago who taught violin, piano, cornet, clarinet, flute, cello, guitar—even voice—and he was a better teacher on each instrument than any of the experts I was associated with. Yet he could play only passably on any instrument and could sing hardly at all. But how his pupils could play and sing, and what a joy were his student recitals. He was an inspired leader and could get more music out of the village band or orchestra, the church choir and the town chorus than many of the highly trained musicians I have known since. I have heard him play the early piano sonatas of Beethoven and some of the simple things of Grieg, Tschaikowsky, Brahms, Strauss, Schumann in a way that thrilled me. And he would do the same on violin, playing the sonatas of Beethoven, Grieg, Brahms and others with an understanding and feeling that captured his audience (usually a drawing room crowd—never a concert hall full). He taught scales, chords and studies as incidental things in music, nothing very important, merely necessary in construction. He never could have passed an examination as a teacher of music because he knew no theory whatever. He did not know and never learned the construction of major and minor scales. He could play them and knew what they were used for but he knew nothing of their significance in composition. Yet he was the best teacher and inspirer of pupils I have ever known.

OSCAR H. HAWLEY,
Associate Professor of Music,
Iowa State College.

OBITUARY

Helen M. Pratt

LYNBROOK, L. I.—Helen M. Pratt, wife of Raymond T. Pratt, and a member of the New York Oratorio Society and the South Shore Light Opera Club, died at her home here on September 30. Mrs. Pratt, who was thirty-four, was identified with numerous music activities of New York and Long Island. She leaves her husband and a son, besides her mother, a brother and a sister.

Emilie C. Nystrom

WESTFIELD, N. J.—Emilie C. Nystrom, organist, died on October 5 at her home here, aged one hundred and one years. Miss Nystrom was for years the organist of St. Peter's Church in Morristown. She came to Westfield twenty years ago and directed the choir and played the organ at St. Paul's Protestant Episcopal Church. Until about a year ago Miss Nystrom had been very active and her sight was so good that she needed no glasses. She had been ill for several months at the home of her cousin, Mrs. A. S. Vermilye.

Thomas F. Hayes

BOSTON.—Thomas F. Hayes, president of the Hayes Leather Company of Peabody, died on October 5 at the age of fifty-three. Mr. Hayes was a prominent choral singer and president of the Cecilian Choral Society of Boston. He was soloist at St. John's Church, Swampscott, and St. Mary's Church in Lynn. He is survived by his widow, Mrs. Katherine Phelan Hayes, two sisters and two brothers.

Leon Carson Discusses Some Aspects of American Music

Tenor Will Offer Programs Devoted Entirely to Native Art

Because of his engagements with many women's clubs, Leon Carson, tenor, will introduce this season an all-American program, which promises to be interesting and unique.

In a recent interview, Mr. Carson said: "Today we are hearing occasional outbursts of pessimism about the future of our own American music. Considering all things, the outlook is not dark, for in looking back through the history of these United States we find that it was only 300 years or so ago that this land was entirely undeveloped and had no musical background save that of the crude songs and tribal dances of the Red Man.

"In the foregoing comparatively short space of time an inventory of American music, both vocal and instrumental, has been recorded, the limits of which few people realize," Mr. Carson continued. "All this has been accomplished despite terrific handicap. As is usual with a nation so young, its citizenry has been hysterically occupied with the upbuilding of political structures and in contributing to the advancement of commercialism and science; therefore, art in general (and music in particular) has found it difficult to establish an equally prominent niche in our national life. Unfortunately, again, we have been living and thinking too fast and we are still doing these things. Possibly, some day leisure will come and with it a more thorough appreciation and development of our own music.

THE RÔLE OF THE RECITALIST

"After years of experience in singing for audiences and preparing concert programs for others, I am convinced that what American vocal music needs today more than anything else is its proper exploitation from the concert platform," Mr. Carson emphatically stated. "It is amazing how little the average concert-goer actually knows about the wealth of vocal compositions by our own native composers. There is much good American vocal material available, and I have become so impressed with this fact that in preparing my concert programs for the coming season I have, for several months, devoted a very considerable amount of time in searching through the records of our native composers, and have found the field so fruitful that I have compiled a special program devoted exclusively to American songs by native composers only. Naturally, this covers a wide scope including the original songs of the Indian, the first American songs of the eighteenth century, songs of the nineteenth century (wherein a strong foreign influence was felt but against which our composers held their own), folk tunes and Negro spirituals, and concluding with songs of our contemporary composers.

TRADITIONAL SONG PROGRAM'S DEFECTS

"The time-honored, conventional program idea of first a group of the old masters, then one of Lieder, another of French and finally (as a sense of duty) a few American songs, has, from the standpoint of the average program maker, apparently a very high rating, but somehow it does not give the native musicians an opportunity to compete fairly

LEON CARSON
"in the shade of the old apple tree"

with foreign composers. After all, this is America and our people have proven time and time again that they are more than anxious to hear their own music in its vernacular. Possibly I might be rash in venturing the statement that a new set-up of programs is in order, although it is true that these require more of an 'American balance.' To be sure, we need and enjoy all that Europe has to contribute of its musical culture; still the fact remains that the best of American vocal music offers in competition with that of the composers from across the sea, material of unusual musical strength.

"Unfortunately, like the prophet of old in his own country, the American musician some times does not receive the recognition he merits, and that is all the more reason why we may consider that we have the excellent opportunity of championing more zealously than ever the cause of all that which is best in our native music, its composers and artists.

"All of which may not be an entirely new thought perhaps, but certainly a sadly neglected one." J. V.

Music Notes From Coast to Coast

DETROIT, MICH.—Bendetson Netzorg, one of Detroit's prominent pianists, was the speaker at the Music Study Club's first musicale of the season, held in the Y. M. C. A. on October 3. Participating in the program were Margaret Schueling Hoexter, soprano, accompanied by Mrs. Burton Clamage; Rose Bassin, pianist; Max Pecherer and Jack Weisberg, violinists, who played duets.

The first in a series of musicales arranged by Mrs. Marshall Pease took place on October 5 at Grinell's Auditorium, with Florian Nellas, vocalist; Elizabeth Jozwiak, violinist; Helen Hunt and Jean Apel, pianists. Irma Kuelber was the accompanist.

The first of Guy Maier's Musical Journeys was presented at Cass Theatre on October 7.

Lily Pons, coloratura soprano of the Metropolitan Opera, opened the series offered by the Detroit Concert Society at Orchestra Hall, on October 9. Other artists in the series are Tito Schipa, Metropolitan tenor, November 14; Angna Enters, dance mime, December 8; Ruggiero Ricci, violinist, January 30; Vladimir Horowitz, pianist, February 13. Masonic Auditorium concerts will include Fritz Kreisler, Sergei Rachmaninoff, Maria Olszewska, Giovanni Martinelli, and the Monte Carlo Ballet Russe.

Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, in an interview expressed great enthusiasm for the 1933-1934 season of the orchestra. "We're better off than we were a year ago," he explained, "and this season will almost inevitably encounter smoother sailing than the last."
R. C. B.

FORT WORTH, TEX.—With a week's intensive campaign closed and several workers yet to be heard from, the sale of season memberships for the concerts of the Fort Worth Symphony Orchestra has already passed last year's total, which means a practically sold out house.

This year the orchestra is offering a new rate of one dollar for student season tickets, setting aside the entire balcony of the Central High School Auditorium for the youthful audience. Since these young auditors are systematically prepared by the teachers in the music department of the public schools, this portion of the audience rates high in intelligent hearing.

The orchestra is entering its ninth season under the direction of Brooks Morris and is rehearsing a Liszt-Wagner program for the first concert. For the third season the orchestra is under the sponsorship of the Woman's Club, which promoted three series of concerts last season. Mrs. Frank Naugle is business manager; Mrs. H. W. Elliott publicity chairman; the Rev. Albert Venting, president, and E. Clyde Whitlock, concertmaster.

Marousia Mueller, a protégée of Alexander Siloti, will appear as soloist with her home-town orchestra in the Liszt A major concerto. She will also play the concerto with the Houston Symphony Orchestra, under the direction of Frank St. Leger, early in December.

The Fort Worth Civic Music Association is holding its membership drive now, under the direction of Mrs. John F. Lyons, local executive secretary, and Dema Harshbarger of Chicago, national Civic president.
E. C. W.

SAN ANTONIO, TEX.—Joseph Burger, baritone, Cecile Steinfeldt Satterfield, pianist, and Elsa Schott, soprano, were the soloists at a banquet given by the San Antonio Music Teachers' Association (Meta Hertwig, president). Guests of honor were Mayor C. K. Quin, Mrs. Quin and Mrs. Preston Dial, president of the City Federation of Women's Clubs. They were introduced by Mary Stuart Edwards.

Mary Adel Carson, soprano, was presented on the program at the opening meeting of the B Major Musical Club. Her numbers included arias and a group of American songs. The accompanist was Eva Earnest. The B Major Trio (Mrs. M. Ebest, piano; Martin Ebest, violin, and Theodore Ebest, cello) also played three enjoyable compositions.

The board of directors of the Tuesday Musical Club honored Mrs. Eli Hertzberg, founder and life-president, with a luncheon. This organization is now over thirty-three years old and this fact was stressed during the talks made by Mrs. John B. Albright, first vice-president, who presided at the luncheon; Mrs. Hertzberg and Mrs. A. M. Fischer. Betty Longaker Wilson, soprano, sang See Our Banners, composed especially for the occasion by Lulu Griesenbeck. Walter Jenkins, baritone, of Houston, Tex., honored the board by presenting a group of songs accompanied by Mrs. C. E. Shaw.

Vernon A. Bouknight, former member of the concert band of the University of Illinois, has joined the faculty of Westmoorland College as director of student musical organizations, to include mixed glee club, band and orchestra activities. S.W.

VANCOUVER, B. C.—The first recital of the 1933-44 season, which took place in the Oak Room of the Hotel Vancouver on September 20, featured Catherine Wright, contralto (under the auspices of Chown United Church Choir), assisted by Arthur Gramm, violinist, George Coutts, pianist, and Burton Kurth, accompanist. Miss Wright's program included songs by Tschaikowsky, Schubert, Hugo Wolf and modern English composers. Messrs. Gramm and Coutts were heard in the second movement from the sonata in C minor by Grieg, and the first movement from the sonata in G minor by Howard Brockway, American composer. Mr. Kurth was an adequate accompanist.

The first Vancouver Folksong and Dance Festival held in the Aztec Room of the Hotel Georgia, on September 21, 22, 23, aroused considerable interest. The program was most ambitious, covering as it did the national songs and dances of practically all of the countries of the world. Owing to popular demand, the festival was extended to September 25, closing on that evening with the performance of the Icelandic Group.

Pupils of Gideon Hicks, prominent vocal teacher of this city, held the first in a series of winter recitals on September 25.

The opening concert of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) took place on October 8.

Later this month the Hart House String Quartet will make their annual appearance here. A.A.F.

VICTORIA, B. C.—The series of six organ recitals given by Stanley Bulley, organist of Christ Church Cathedral, during the latter part of July and August, were perhaps the most outstanding of the summer concerts. Mr. Bulley was assisted by several local artists.

Marguerite Devlin, a Victoria girl who has been studying abroad for a number of years, gave two piano recitals during the summer. She made her final appearance before leaving for the East on October 13, when, in conjunction with Marguerite Rickard, vocalist, she played at Memorial Hall.

The Kitsilino Boy's Band, winners in their class of the world championship at the World's Fair in Chicago, will make their first appearance since their success later this month, under the sponsorship of Dr. Clem Davies.

The Musical Arts Club's activities are under way, and its recitals will be announced at an early date.

The Victoria Light Opera Society has announced a presentation of The Mikado during the early part of December. A.A.F.

Horowitz to Give Thirty-five Concerts in Eleven Weeks

Vladimir Horowitz, after a summer at Sils Maria, Switzerland, started his 1933-34 tour with two concerts in Copenhagen on October 5 and 9, and two in Stockholm on October 11 and 13; 16 and 17 he plays in Zürich; 19, in Vienna; 21, in Budapest; 25, in Winterthur; 26, in Zürich again; 28, in Geneva, and 30, in Lausanne. This is the first time the young Russian pianist has appeared either in Scandinavia or Switzerland.

In November he will tour the British Isles, playing twice in London as well as in Bristol, Glasgow, Edinburgh, Dundee, Liverpool, Newcastle, Dublin, Belfast, Birmingham and Sheffield. His December activities take him to Holland, Belgium, France and Italy. In all, he will give thirty-five concerts in eleven weeks, the maximum engagements he was able to accept in that period. After the New Year Horowitz returns to this country for his seventh consecutive tour which takes him to the Pacific Coast. He will be heard with five major orchestras this season—the New York Philharmonic-Symphony, Philadelphia, Chicago, St. Louis, and Cincinnati Symphony orchestra. His Carnegie Hall recital is scheduled for January 30.

Washington Hears Forza del Destino

WASHINGTON, D. C.—La Forza del Destino, despite many complications encountered, was performed on October 1 at the Washington Auditorium. The severe weather proved no deterrent to many music-lovers from hearing an opera seldom presented here. Not only did the successful performance prove Maria Verdi's achievement as an impresario, but it indicated from the prevailing enthusiasm among the approximately 3,000 present that Washingtonians are desirous of having frequent operatic productions.

The opera, though lacking the finesse associated with productions by the Metropolitan Opera Association, was well performed, with exceptionally fine singing by Amund Sjovick as the Abbot of the Franciscan Friars, and Marguerite Ringo as Donna Leonora. The rest of the excellent cast included Giuseppe Martino-Rossi, Fortunato de Angelis, Lloyd Harris, Pompilio Malatesta, Joseph Spira, Elizabeth Gerard, Jeannette Terry, Giuseppe Montalto and William Deigler.

That Gabriele Simeoni is a musician of rank was evidenced in his precise conducting.
G. S.

Eunice Norton on Lake Como

Eunice Norton, pianist, spent the summer at Menaggio on Lake Como, working with Artur Schnabel. Lake Como and its environs was a rendezvous for many musicians during the summer months. Otto Klemperer and Georg Szell were there for a few days, and Hindemith, who is working on a new opera, joined the group for a week. Emanuel Feuerman, cellist, also stopped over for a day. Tobias Matthay, with whom Miss Norton studied in London, was another who made a short visit.

Mr. Schnabel's group combined intensive work with the recreation offered by the country, such as swimming, boating, tennis and excursions into the mountains, exploring the little old Italian villages.

Miss Norton returns to New York this month. Her New York program may include two or three new short works, one by Geza Frid which has never been played in the United States and possibly another Hindemith composition.

Helen Teschner Tas Back from Europe

Helen Teschner Tas, violinist, to be heard in recital at Town Hall, New York, on October 29, recently returned from a tour through Holland. She appeared twice with the Amsterdam Concertgebouw Orchestra under the direction of Willem Mengelberg, playing the D major concerto by Mozart.

Mme. Tas' visit to America necessitated the cancellation of a number of concerts at Leyden, Mastricht, The Hague and Rotterdam, which have been deferred until the spring, when she will return to Europe for another tour.

Strawbridge and Koner to Dance at Bangor Festival

Edwin Strawbridge and Pauline Koner have been engaged for the Bangor, Me., Festival on October 25. They will present three dances which they offered last summer at the Lewisohn Stadium: the Polovetzkian Dances from Prince Igor, the Danse Macabre of Saint-Saëns, and the dances from Smetana's The Bartered Bride.

SS. Lafayette Brings Pons

The SS. Lafayette, which arrived in New York on October 5, carried a numerous musical cargo, including Lily Pons, Jacques Goutmanovitch, violinist and orchestra leader, Madeleine Grovelez, pianist, Germaine Cossini, contralto of the Paris Opéra, and Mrs. Simone Rothier, wife of the Metropolitan Opera basso.

Carson Artist Pupil Sings at The Barbizon

The concert season at The Barbizon, New York, was opened on October 3 with a song recital by La Rue Crosson, young soprano, artist pupil of Leon Carson. Vera Kerrigan was the accompanist and Irene Branin played a harp solo. Miss Crosson displayed an attractive voice and interpretative ability.
L.

Kirk Ridge Plays for Country Club

Kirk Ridge, pianist, recently gave a recital at the Bald Peak Country Club, Melvin Village, N. H. The program included a Bach-Busoni choral prelude, two Brahms numbers, a Chopin group, Scriabin and Debussy pieces, two Liszt works and Mr. Ridge's own composition, Minuet.

Berlin Gives Radical Stage Investiture to Double Bill

(Continued from page 5)

the entire Berlin press, but that did not prevent great gaps of emptiness from punctuating the theatre at the second performance. Yet there are things about the production which invite favorable attention. The settings by Wilhelm Reinking and the stage direction of Bruno von Niessen reveal ingenuity and imagination, even if some things about them are a bit arbitrary and overdone.

Of the two works, Pagliacci comes in for the more original treatment. The tragedy of the betrayed clown is played against a novel background, whereon the ruins of a Grecian temple contrast stridently with the sunbaked hovels of the Italian peasantry. Herr von Niessen lets Tonio sit on a fallen Corinthian column and shave himself, while Nedda warbles her Ballatella. Before that, there is a religious procession (during the Ding-Dong chorus) which in its elaborateness would not be out of place in Meyerbeer's Prophet. There are other colorful and massive doings which seem to indicate that Herr von Niessen chose to look at Leoncavallo's work through the spectacles of very grand opera indeed.

Cavalleria is less out of focus and there is considerable taste and realism of detail in the handling of what were doubtless conceived as purely operatic effects. Too much, in fact. Numbers like Alfio's vulgar and swaggering entrance song and the later *Brindisi* lose something of their punch and are less effective when sung realistically, at the back of the stage, with the choristers in carefully posed groups, than when they are frankly propelled in the very faces of the audience from a position directly back of the prompter's box. There is no sense in refining or psychologizing the Double Bill. The more you refine it the more you denature it.

In style and spirit the performance was about as Italian as *Eisbein* or *Löwenbräu*. The Santuzza was a new soprano acquisition, Käte Sundström, who a day or so earlier had done the Walküre Brünnhilde. With the proper instruction, Frau Sundström might conceivably learn what Santuzza really is. At present she shows no suspicion of it. Willi Wörle, the Turiddu, has a good voice and an indifferent way of using it. In Pagliacci the Canio was Hans Fidesser; the Tonio, Hans Reinmar, and the Nedda, Erna Berger. A few weeks in any provincial Italian opera house would do wonders for the lot of them. Another who might similarly benefit is the conductor, Hanns Udo Müller, who still has a quantity of things to learn about the ways of Italian *tempi* and *rubati*.

I SEE THAT

(Continued from page 16)

Among the artists who will appear as soloists this season with the Minneapolis Symphony Orchestra are Joseph Szigeti, in December, and Jascha Heifetz, scheduled for January.

* * *

Rose Bampton, young American contralto of the Metropolitan Opera, will be soloist with the National Symphony Orchestra of Washington, D. C., in December and January.

* * *

The Morning Music Club of Ottawa, Can. (Mrs. R. Coates Macpherson, president) has engaged Wilbur Evans, Nathan Milstein and Nikolai Orloff for recitals. Mr. Evans will also be heard at the spring concert of the Apollo Club of Minneapolis, Minn., on April 17.

* * *

Farmington, Conn., will hear Guiomar Novaes on November 8, one of the first engagements which the pianist is fulfilling upon her return from Brazil for her 1933-34 season here. Mme. Novaes has been engaged by the Morning Musicals, Inc., of Syracuse, N. Y., to give a recital there on January 15.

* * *

The Brooklyn (N. Y.) Institute of Arts and Sciences will present Grete Stueckgold at the Academy of Music on January 30. The soprano is giving a New York recital at the Town Hall on November 19.

* * *

The People's Symphony Concerts of New York have reengaged Mieczyslaw Münz, pianist, for a recital this season at Washington Irving High School.

* * *

Margaret Matzenauer will sing excerpts from Wagner's Rienzi at the Musicians' Emergency Aid Concert in Madison Square Garden, New York, on December 9 (Walter Damrosch conducting).

* * *

Fred Patton has been engaged by the Cleveland Orchestra for the part of Kurwenal in its operatic performances of Tristan and Isolde to be given on November 30 and December 2 at Severance Hall, Cleveland.

* * *

Toscha Seidel includes on his concert schedule for New England a recital in Concord, N. H., on December 8, under the auspices of the local Community Concerts Association.

* * *

Joseph Szigeti will arrive with his accompanist, Nikita de Magaloff, on the SS. Champlain on November 8. The violinist finishes his autumn tour of Europe on October 31 at Liège, Belgium, with the Conservatoire Orchestre and begins his American tour on November 9 in the Cornell University series at Ithaca, N. Y.

* * *

The Hall Johnson Negro Choir will be in Colorado during November, singing in Denver on November 15 and at Colorado Springs the next day.

The Hall Johnson Choir will sing at Dartmouth College, Hanover, N. H., on February 20 during their tour of New England, New York State and Canada.

* * *

The Brosa String Quartet of London will appear on the Oneonta, N. Y., Community Concert Course on November 20 at the Oneonta High School. The quartet open their annual American season with a reengagement at Smith College, Northampton, Mass., on November 1.

* * *

Mildred Jamison Dassett, pianist and teacher, spent the month of September in Paris, returning to New York on the SS. Bremen to reopen her studio in Steinway Hall. While in Paris Mrs. Dassett combined teaching with her holiday.

* * *

The Hart House String Quartet will be heard on the Community Concerts Course of Great Neck, N. Y., on March 11.

* * *

When returning to New York from his appearances with the San Francisco Opera Association, Paul Althouse will be soloist with the St. Louis (Mo.) Symphony Orchestra on November 24 and 25. Five days later he will appear in a similar capacity with the Cleveland (O.) Orchestra. Mr. Althouse's first New York appearance of the season will be as soloist with the Philharmonic-Symphony Orchestra, under Bruno Walter, on October 15.

Decatur, Ill., is another Community Concerts city that has engaged Paul Althouse for a recital appearance this season. The Metropolitan Opera tenor will sing there at Milliken Auditorium on April 11.

* * *

Ruth Epstein, harpist, who studied under Pinto at the New York College of Music, announces a recital at Town Hall, New York, November 27.

* * *

Already announced for a comprehensive Western tour, Richard Crooks has been signed for a recital appearance in Colorado Springs, Colo., on January 17, making the tenth engagement within two weeks.

The Sunday Evening Club of the La Grange, Ill., Legion will present Richard Crooks in recital on January 7, at the start of the Metropolitan Opera tenor's 1934 concert activities. Appearances for Mr. Crooks during the same month follow in Ohio, Missouri, Colorado, Oklahoma and Massachusetts.

Delaware School of Music Opens Term

WILMINGTON, DEL.—The Delaware School of Music, which opened its current term on September 18, was established in Wilmington a year ago to offer musical education based on the plan of instruction used at the Curtis Institute of Music. The teachers of the Delaware School of Music are graduates or artist-students of the Curtis Institute. The curriculum includes voice, piano, violin, cello, harp and organ, as well as courses in theory and musicianship and musical appreciation.

On the faculty are: piano, William Harms, Edna B. Woods, Florence Fraser; voice, Daniel Healy, Leonard Treach, Ruth Carhart; cello, Howard Mitchell; harp, Marjorie Tyre; organ, Paul Robinson; operatic acting, Albert Mahler; theory, keyboard harmony and history of music, Ethel S. Drummond; English and German, Mary Shumway; solfege, Anne-Marie Soffray; French, Italian, Spanish and Eurhythmics, Placido De Montoliu. R. P.

Harold Henry Begins Season

Harold Henry, pianist, has reopened his New York studio for the season. He has enrolled a large number of pupils, and several of his artist-students are to be presented in New York recitals this winter. Mr. Henry's concert schedule includes a tour of the West and Middle West in December and again in January.

Teaching in Philadelphia

PHILADELPHIA.—Mabel M. Parker has opened the fall season at her vocal studio here. Miss Parker has been teaching all summer, a schedule which did not permit a vacation. S.

PHILHARMONIC SOLOIST

ELSA ALSEN,

soprano, opens her season as soloist with the New York Philharmonic-Symphony Orchestra in Carnegie Hall on October 15.

Chicago Opera Series at Hippodrome

(Continued from page 9)

of the Giordano thriller. The cast was headed by Bernardo De Muro, who in the title rôle sang with a vitality and breadth of tone that caused the warm applause of an audience largely of his compatriots to be showered upon him. His first act Improvviso had to be repeated. Pasquale Amato as Gerard also presented a striking dramatic portrait and, vocally, enjoyed much success with his listeners, who encored his aria, Nemico della patria, in Act III. Lola Monti-Gorsey was an effective Madeleine, endowed with attractive stage presence and voluminous voice. Marie Powers doubled efficiently as Bersi and the Old Woman in the tribunal scene, giving especially moving accents to the latter's plea for her son's life. Alice Haeseler as the Countess de Coigny and Nino Ruisi as Roucher were others in a large cast which also included Eloi Grimar, Ludovico Oliviero, Luigi Dalle Molle, Panfilo Testamala and Luigi De Cesare. The orchestra under Mr. Baccolini played the showy score with vigor and unanimity. There was a brief dance divertissement by the ballet corps in Act I. The scenic investiture, including the third act setting used in the Metropolitan production, was of a superior order.

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Music Appreciation in Colleges

(*Continued from page 6*)

be done with a class of fifty or sixty? From the point of view of esthetics, nothing. For the sake of the student as well as of the teacher education in music education should not be *en masse*.

Ample Time Required

After considering the size of the class the next question is of the time to be given to the course. Here the ideal schedule would permit daily meetings. Administrative bodies, however, too often assume that for a course of this type one or two hours a week is ample. They think only a taste gives taste. Pity the uninformed who think only a taste gives taste.

The phonograph and a library of best recordings will perhaps prove the most useful medium through which to teach the course, as one of the manufacturers advertises the best equipment as, "The music that you want when you want it." Then a phonograph and a library of the best recordings is the appropriate equipment for the course. The instructor therefore will have to follow closely current releases of phonograph records. It is needless here to stress the importance of a good instrument.

After the foregoing preliminary remarks we are prepared to consider the procedure of presenting good music to a class of eager music students.

The first lecture should be introductory—a lecture on the why and how of listening. Much inspiration may be gleaned from Mr. Spalding's interesting introductory chapter in his Music: An Art and a Language.[1] Perhaps in this lecture a list of the composers and works to be studied throughout the year would stimulate the interest of the students.

Methods of Approach

The most satisfactory method of approach is from the viewpoint of history. One of the purposes and aims should be to build up a sympathetic understanding of the composer's period and problems. This cannot be accomplished by filling the ears of the students with the sweet-honeyed sounds of the richly-colored Russian or French scores and then shifting to a Haydn symphony. The result would probably be the opposite of appreciation for poor Papa Haydn. It is strongly recommended that a prerequisite for appreciation be history of music. Many courses begin with the folksong and proceed to the symphony, working the course out in such topics as the following: pre-symphony forms, the classic symphony, the symphonic poem, opera and oratorio, *ad infinitum*.

About which composers or works to study one need not be arbitrary. Representative compositions of Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Brahms, Franck, Debussy, Stravinsky, Bach—all are worth working on for a long time.

The first composer to be studied is Haydn. The reader will after the remarks on the historical approach, especially when he learns that Bach should be placed last on the program, probably inquire, "What about Bach?" But since much of Bach demands more sustained listening than the beginner can give, the Haydn-Mozart period proves a good place from which to start by the historical method. It should be here noted that the instructor should not aim to cover in the year as many composers or compositions as he possibly can. He should not attempt a complete historical survey. He should rather plan to repeat worthwhile compositions a number of times, always with the realization however that there is a saturation point; to play a symphony some fifteen or more times in succession (although it may be hardly enough times for the listener completely to grasp its contents) would reduce common sense to absurdity. Enough is enough, and the able instructor, mindful of his students will know best what to do.

After deciding on the topics, the instructor has to decide how far to go into the problems of technic. The answer here is that much depends upon how well versed in technic the students are. No matter how elementary one finds the knowledge of his listeners, factors such as form (musical "stuff" that will make the music comprehensible) should be emphasized.

The discussion of methods however must not be apart from frequent hearing of the music. The other extreme—method without matter—is illustrated by a story told to the writer of the girl who made a thorough study of Mozart's G minor symphony from the score. She knew where every theme came in and went out; she probably knew more about the themes than poor Mozart himself ever dreamed existed. When the opportunity came for the girl to hear the symphony, never having experienced the privilege, she gathered up her score, the notes she had taken, and went to the concert. To her friend's amazement when asked whether she had enjoyed the concert, she answered, "I couldn't hear half the things printed in the score."

This incident raises another question. Should scores be followed while the composition is being played? Yes, but not for every performance. In an effort to watch the entrance of the voices students who slavishly follow the score each time a composition is played soon forget about the music; yet one should not forget the benefits which a full, printed score give in developing a knowledge of the method of handling a problem.

That it is impossible to teach appreciation is a foregone conclusion. One can only hope to guide the student in the paths which the instructor himself has found the most stimulating and helpful. If it can be impressed upon the students that for every minute of concentrated attention during the performance of a great composition hours of pleasure will be had, the instructor will be well repaid.

[1] Spalding: Music: An Art and a Language. (1920, A. P. Schmidt Co.)

Balkan Musicians Heard in Native Music

In the auditorium of the New School for Social Research, New York, a small troupe of Balkan instrumentalists and singers demonstrated their native music on October 2. Their program included pieces from Jugoslavia, Macedonia, Voyvodina, Croatia, Servia and Bosnia. Soloistically there appeared one S. Yokich, whom the program typified as a "Guslar and Epic Chanter." As far as one could gather, the word Guslar stands for the player of the instrument used by Mr. Yokich. The instrument itself is a much elongated variety of the viol family, having one thick string of horse hair; and the bow is semi-circular in shape and spans one heavy string, also of the hirsute adornment of the equine species.

Concerted numbers were offered by Milan Varni's Tamburica Orchestra and a small chorus of Balkan mountain men. The instrumentalists were five in number, including the leader; and the medium of their tonal expression was a guitar-like instrument, of various sizes and a not too voluminous tone. A four-stringed double bass, played *pizzicato*, supplied the tonal foundation. One Milan Boritch gave what was termed traditional music on the shepherd's bagpipe, an instrument resembling the national Scotch projector of music, but much feebler in tone.

The music offered did not seem to be of sufficient significance to warrant prolonged comment. It was all extremely simple, both harmonically and melodically, and the prevailing mood was melancholy, as is the case with practically all the music of the Slavic peoples. In all the ten numbers presented there was a noticeable sameness, both in idea and harmonic garb. The pieces performed by Mr. Yokich actually had a total range of three semitones, incredible as it may seem. The player intoned the words in a pitch only distantly related to the key of the accompaniment, his vocal equipment was negligible, and the extremely limited range of his instrument gave the whole an effect of monotonous simplicity.

The miniature orchestra acquitted itself valiantly as far as their really spirited and well intoned singing was considered; and their instruments were plucked with some degree of skill. On the whole the evening's proceedings were interesting as a demonstration of primitive folk music.

Kaufman Offers Scholarships

Harry Kaufman, who during the summer has been piano soloist with the Philadelphia Orchestra, the New York Orchestra and the Musical Art Quartet, also has been teaching and coaching two piano ensembles in New York City and in Westport, Conn. Mr. Kaufman will continue to work at both studios this winter in addition to filling his usual post at the Curtis Institute of Music. He will be heard in Baltimore twice this season as assisting artist with the Musical Art Quartet.

The pianist offers two scholarships in accompanying at his New York studio, one to a young man and one to a young woman. All applications must be received by October 20, it is announced.

People's Symphony of Boston to Give Ten Concerts

Boston.—The People's Symphony of Boston (Fabien Sevitzky, conductor) is giving the first in its series of ten Sunday afternoon concerts on October 22 at Jordan Hall. This orchestra, which has been entirely reorganized in personnel, will admit music students to rehearsals. The new policy is to promote American music, composers and artists. The first program consists of Berlioz' Roman Carnaval, Debussy's Nocturnes, Fugue for Strings (Dubensky), Leo Sowerby's Money Musk and the fifth symphony of Tschaikowsky. M.

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Composer Conducts A Soldier's Tale—Copeland Interprets Satie and Milhaud—Telefunken Offers Vivaldi Before and After Bach's Treatment—Schönberg Bach Transcription Played by Erich Kleiber

By RICHARD GILBERT

Record lists of the past year have made it evident that publishers are becoming increasingly concerned with music of æsthetic value. In many instances, works of rare musical substance—many which, for some reason or other, are seldom performed in public—have been chosen with remarkable aptness for disc engravure. This delightful state of affairs is not fructifying, however, as the result of any deliberate intention on the part of the recorders. Naturally, in the more intelligently managed studios we may expect to encounter a conscious effort to provide disc collectors with a few of the more esoteric manifestations of Euterpe. But, by far and large, the reason for the recording of much pre- and post-Romantic music rests with the fact that the greater part of our buskined and palpitating inheritance from the nineteenth century already reposes in bulging record albums. The most popular works of what for many persons remains the only golden age of music have long since found their way to the phonograph.

Thus, with Beethoven, Tschaikowsky, Wagner and Schumann and the rest eminently well taken care of, it is only natural that in the search for new recording material both archaic and modern music provoke investigation. Meanwhile, in exploring the tonal fields which lay beyond the conventional confines of over-concertized music, the phonograph is, palpably, rendering its greatest service to devout admirers of the mysterious muse.

The thought may not be along orthodox lines—but a tempting theme has often occurred to this listener: Once given full reined access to the enjoyment of the generally unheard creations of the distant past and the equally unfamiliar present, will not the normal musical appreciator revolt more speedily to the overdone and effete effusions of the Romantic period? Like so many products of this scientific age, is not the phonograph conducive to anarchism, a dissension with the reigning concert favorites of a mere hundred years? Basically this theme is not negatively cast; the reactionary may rejoice, however, in the unshakable inference that the widespread influence of Gutenberg's type and Kelly presses has not been overwhelmingly favorable to Chaucer, Fielding and Joyce.

A Ballet of Musical Ideas

The teeming and acrid music of Stravinsky's L'Histoire du Soldat (The Soldier's Tale), before the arrival of this set of discs, had not been heard since a group of enterprising Philadelphians imported the New York League of Composers' stage presentation in 1928, ten years after the music's creation. Dance organizations have staged the work, more or less successfully, since then. Nevertheless, this convincing score, despite its age and undeniably individual handling of sonorities and forms, is seldom heard in concert, and much less as a novel ballet. Columbia Masterworks set No. 184, wherein resides the playing of six instruments and a battery of percussion, manipulated under the composer's direction, removes this neglect once and for all.

Divorced from the dramatic proceedings of the homecoming soldier, his ill-chosen companion, the ailing princess and the toast-drinking reader. L'Histoire du Soldat becomes here a ballet of ideas. Economically devised and explicitly declared, these ideas have a way of impressing themselves upon the musical consciousness. The eleven distinct and varied numbers, of which only eight are included on the records, exhaust each instrument's tonal possibilities. Ideas indeed, these ever-changing combinations of instrumentation, successions of rhythmic variety, and searing harmonic progressions. Intricate detail and wealth of unusual device coax for analysis; but such elucidation has been admirably treated elsewhere.[1] The story of the ballet is told succinctly in the brochure accompanying the set.

Ears accustomed to less stringent themes, to melting instead of strident harmony, and to shopworn rhythmic evolutions will not relish this music. Initiates, on the other hand, will welcome the recording of a minor modern masterpiece, acrimoniously witty and artistically stimulating. They, in place of the imbibing narrator, will toast the present conductor and, exhilarated by his tonal felicities, dance along in time with the pungent instrumental ideology.

Clarinet, bassoon, cornet *à piston*, trombone, violin and double bass reproduce with a fidelity that is rare among modern recordings. Even the complicated structure of overtones peculiar to the five different drums, cymbals, tambourine and triangle (with which a veritable virtuoso must engage) seem to be present in the recording, so naturally do these difficult timbres detach. The interpretation is characteristic of Stravinsky's abhorrence of "expression" and his insistence on undeviating wilfulness in beat and dynamics.

Sans Key Signatures

George Copeland, proponent of the modern keyboard composers, follows up his Spanish album with music of a somewhat more substantial character. Milhaud's Adieu, from L'Autumne, and one of Erik Satie's sonorous Gnossiènnes are on Victor No. 1629. The former is early Milhaud possessed with only a slight intolerance of Debussy and Ravel, mildly original and saturated with impressionistic fragrance. Satie's Sarabandes, Gymnopédies and Gnossiènnes, each a set of three, are important historically for the setting of harmonic precedence. These slow and antique dance forms inaugurated the French color movement in music at a time when Debussy was beginning to be disgusted with Bayreuth. This gracious little piece, displayed so sympathetically by Copeland's facile pianism, is worth all the modern Spanish keyboard music thrown together in a heap. The piano reproduction is the finest we know.

Telefunken Invades Domestic Market

Telefunken records are becoming available through a large number of disc dealers in this country. Unassociated with any domestic company, this German firm has established its own distributing centre here and is preparing a catalogue in English for wide American distribution. The Telefunken list contains some valuable items and is being constantly augmented by musical works, both classic and popular, of unusual appeal. Erich Kleiber is the principal recording conductor in the German studios. The Ultraphon repertoire has been included in the Telefunken catalogue and records formerly pressed by that company will now be found under the Telefunken label. Two highly important releases to emanate from this company are noted below:

Vivaldi Plus and Minus Bach

Bach is credited with sixteen arrangements in concerto form of works other than his own. Formerly these were supposed to have originated with the Italian violinist of Bach's day, Antonio Vivaldi. In recent years it has been established that only ten are derived from Vivaldi—the others are arrangements of works by Marcello, Telemann and the Duke Johann Ernst of Weimar.

Schweitzer asks, "What was Bach's object in making these transcriptions?" Certainly not for his own instruction, except to some degree in the case of Vivaldi. Certainly not to make these chamber works more generally known when, after all, his treatment of them exercised the utmost freedom. Bach liked other people's music in the most uncritical fashion, purely because it stimulated his own creative activity. Schweitzer concludes that "Bach transcribed the Vivaldi and other concerti not to make them more accessible to the public at large, nor to learn from them, but simply because this was his way and it gave him pleasure."

The concerto in A minor for four claviers and strings, which Telefunken has so splendidly recorded, is based upon a Vivaldi concerto for four violins in B minor. Three sides of two records (Nos. SK-1317 and SK-1318) contain the three movements of Bach's arrangement; side four displays the original second movement of the Vivaldi work. Of tremendous interest is the manner in which Bach alters the details of figures, rhythms and melodies and even succession of keys, to extend cadences and add inner parts, until the whole transcription becomes a Bach commentary on the structural principles of Vivaldi rather than a transcription in the ordinary meaning of the term.

Telefunken's registration of this work is as clear as crystal; *fff* chords sound luminously full and one experiences no difficulty in hearing all the parts. Detail is laid out in bold relief and there is a sonorous perspective, and acoustic depth which the majority of orchestral recordings do not have. The performers at the pianos (Georg Bertram, Bruno Eisner, Leonid Kreutzer and Franz Osborn) give a homogeneously creditable account, and the Berlin Philharmonic strings reinforce with fine tone and precision. The interpretation of Heinz Unger takes no liberties and proceeds in orthodox Bach fashion, for he allows the music to speak for itself.

The contrast, as afforded by listening to the original four fiddle concerto, is amazingly marked. Vivaldi's interesting design and perspicuous treatment and his expressive melody undergo a varied but logical transformation in the hands of Bach. No student of musical form can afford to ignore this set of records. Bach's arrangements were the first of any importance to appear in the history of music; no sort of technical explanation can tell the story of his methods as well as these discs. M. van den Berg, St. Frenkel, W. Hanke and R. Totenberg, presumably members of the Philharmonic orchestra, play the Vivaldi solo parts with incisive attack and true intonation; their rich and mellow tone is superbly phonographed.

Musical Arrangement—1929

Erich Kleiber's first Ultraphon engagement in 1930 included the recording of Arnold Schönberg's rich orchestration, another subject for close study, of Bach's prelude and fugue in E flat. These discs, now under the Telefunken label (Nos. E-463 and E-464), are eminently worth re-viewing.

Schönberg's scoring, it has been claimed, might easily provide the basis for a new book on instrumentation. A continuous change of tone color in keeping with the registrations of the organ and the formal structure of the work is like nothing else of its kind heard before. The pompous ostentation of a superficially indulgent Respighi is altogether lacking; nor does Schönberg attempt, like Stokowski, to imitate slavishly the various registers of the organ. For example, each of the three themes of the triple fugue is given out with a definite instrumental group, contrasting with the other two. The woodwinds intone the solemn first theme, the stormy second theme is assigned to the strings, and the ponderous brass carries the noble declaration of the third. Touches by the percussion, including triangle, woodblock and cymbal, are not added for the sake of external ornament but to augment the polychromatic instrumental texture which is founded upon the structural ramifications of the counterpoint. Thus the exposition stands out in monumental grandeur.

This powerful arrangement of the prelude which begins Part III of Bach's Clavierübung and the fuguc which ends it (known as the St. Anne's fugue because of the similarity of its opening subject to the hymn tune of that name) has been performed only a few times in America. The recording has a good dynamic range and, with the exception of a tendency towards distortion in the grooves close to the records' centre is given to clarity and depth. Occasionally, the climaxes are a trifle muddy. The strings sound gutty, as they should, and the brass work is exceptionally fine—on the whole, despite its few shortcomings this reproduction will compare favorably with the average quality of today. Kleiber is at home with the work and moulds the form deftly, giving emphasis to a relief here and there which the microphones have not failed to re-create.

[1] See E. W. White's study, Stravinsky's Sacrifice to Apollo, The Hogarth Press, London, 1930.

Carroll Hollister to Tour as Accompanist for John Charles Thomas

Carroll Hollister, recently appointed accompanist for John Charles Thomas, spent September at the baritone's home in Easton, Md., working with him daily in preparing programs for the season. Their schedule includes three New York recitals in Town Hall this fall, the first on October 15, besides a special program for the lecture-recital series Olin Downes will present in Brooklyn. Mr. Hollister is featured in a group of piano solos on the Thomas programs. He already has played for the singer in three appearances, twice on the radio, including the NRA program on August 27, and once in Madison Square Garden, New York. Their first formal concert of the current season is Operatic Night, in Asheville, N. C., October 12. Their bookings include a visit to the Pacific Coast in January.

Mr. Hollister, besides being accompanist and pianist, is a teacher and maintains a New York studio, where he teaches piano and coaches singers. He is a graduate of the Institute of Musical Art and there studied piano under Arthur Newstead and accompanying in the violin and ensemble classes of Franz Kneisel. He made his début as accompanist in New York in 1925 at the age of twenty-four for Elena Gerhardt, and toured with the German Lieder singer that season throughout this country and Canada as far as the Pacific Coast, concluding the trip with a second concert in New York at the old Aeolian Hall.

During the next four years he was accompanist for Anna Case, touring with her twice to the Pacific Coast, and appearing with her in numerous concerts in New York and elsewhere, including one in Carnegie Hall. During the time he was with Miss Case, Mr. Hollister, though serving as the soprano's sole accompanist, also played for other artists, including singers, violinists and cellists. With Louis Graveure he was heard in New York recitals at Carnegie and Town Hall and in one program at the White House for President and Mrs. Hoover. He also was at the piano for concerts of Giuseppe De Luca, Martha Attwood, Esther Dale, William Kroll, Karl Kraeuter, Marie Roemaet-Rosanoff, the Marmein Dancers and Angna Enters.

In 1930 Mr. Hollister became exclusive accompanist to Mischa Elman, and continued in that capacity for three seasons, until released to take up his work with Mr. Thomas. Last spring, when not playing for Mr. Elman, Mr. Hollister appeared in concert with several other artists, among them Elsa Alsen, Paul Althouse and Maria Kurenko. Mr. Hollister also has been heard as solo pianist.

Mathilde McKinney to Teach and Give Recitals

Mathilde McKinney, pianist, has opened a studio in New York, where she will teach this season. Miss McKinney will continue her work in Princeton, N. J., every Friday. Last year she taught at the New Jersey College for Women in New Brunswick, and before coming East taught at the Conservatory of Wooster College in Ohio. She held a fellowship at the Juilliard Graduate School with Josef Lhevinne for four years. She has had extensive recital experience and for the past few years has been collaborating with Barbara Lull, violinist, in recitals of sonatas for violin and piano. Miss McKinney will be heard in recital at the Barbizon, New York, on October 29.

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The Musical Background of Lolita Cabrera Gainsborg

Lolita Cabrera Gainsborg, pianist, composer and teacher, was born in White Plains, N. Y., of Bolivian parentage. Mme. Gainsborg is the ninth and youngest child of her family. Both her parents were amateur musicians in their native town, Cochambama, Bolivia. One of her sisters, Margarita Maria Paz Gainsborg, is a concert singer; another is the wife of Godfrey Ludlow, violinist.

Mme. Gainsborg manifested her musical talent from childhood. At the age of two she played simple scales and exercises on the keyboard of a small piano. When she was four she played in the chamber room of Carnegie Hall. At nine years of age she was teaching the piano to a class of adults.

The child studied for five years under the late Edward Morris Bowman of New York. When she was fourteen he decided she was ready for her professional début, which took place in old Mendelssohn Hall.

Until ten years ago Mme. Gainsborg was heard in concerts throughout the country. When she married she gave up her concert tours to lecture in the public schools of New York on music and the theory and technic of the piano. Recently she has resumed her concert appearances. The radio audience heard her over WEAF nearly six years ago. She later became connected with WJZ, and, since the two stations combined under the National Broadcasting Company, has been heard regularly over the NBC networks. A prominent place on these programs is given to Spanish and South American music, some of it her own arrangements.

Mme. Gainsborg as a composer is known in both the Americas. One of the programs of the Friday Morning Club at the Pan American Building, Washington, D. C., presented six numbers by Mme. Gainsborg out of the sixteen listed for performance. In the last ten years she has composed more

LOLITA CABRERA GAINSBORG

than a score of numbers for the piano. Among her latest is Lullaby, written for the right hand alone. She has also transcribed for the piano works written for other instruments and for orchestra.

As announced in last week's Musical Courier, Mme. Gainsborg is offering two scholarships in piano at her New York studio for children under twelve years of age. M.

CONSERVATORIES and SCHOOLS

Peabody Conservatory of Music

BALTIMORE.—The annual competitive examinations for the three-year scholarships at the Peabody Conservatory of Music were held on September 28 and 29. The faculty of the conservatory made the following awards:

The Frederick C. Colston Scholarship in piano went to Antonica Fairbanks; honorable mention to Lily Andujar and Edwin Hupfield. The Louis McLane Tiffany Voice Scholarship was won by Eugene Archer, the Charles R. Woods Voice Scholarship by William Horne, the Albert Snellenberg Voice Scholarship by Lansing Hatfield. Honorable mention for the vocal scholarships went to Rose Weinstein, Margaret Neff, Margaret White, Virginia Sellars and Ira Lovett.

The Peabody Organ Scholarship No. 1 was awarded to Richard Ross, honorable mention to Dorothy Howell; the Peabody Cello Scholarship to Louis Potter Jr.; the Peabody Violin Scholarship No. 1 to Max Kobre; the Peabody Viola Scholarship No. 2 to Irving Cooperstein; and the School Music Scholarship to Louis Hilbert.

Over 200 candidates, representing almost every section of the country, competed for these honors. The scholarship examinations are conducted by the conservatory's director, Otto Ortmann, who announced that the faculty had not as yet made any award for the Peabody Composition Scholarship No. 3. These scholarship students, as well as the regular and special pupils, began their classes with the opening of the fall term, October 2.

The Russian Conservatory of Paris

PARIS.—The traditions of the Russian Musical Academy of Petrograd and Moscow, both of which played an important part in pre-revolutionary Russia, are carried on by the Russian Conservatory of Paris. This institution's forerunners were not only schools of musical education, but centres attracting and uniting the best Russian musical talent. The names of the Petrograd and Moscow conservatories are associated with those of the brothers Anton and Nicolas Rubinstein. These schools, founded by the Rubinsteins, produced composers and artists, such as Tschaikowsky, Glazounoff, Koussevitzky, Gabrilowitsch, Gretchaninoff, Stravinsky, Prokofieff, Heifetz, Brailowsky, Orloff, Borovsky, Zimbalist and Elman.

After the revolution a group of professors of the Petrograd and Moscow conservatories, who had settled in Paris, evolved the idea of creating a Russian school of music abroad. This initiative found its fulfillment in the establishment, in 1924, of the Russian Conservatory of Paris. The school, which is dependent upon the Russian Musical Society Abroad, is now entering its tenth year of activity. Among those interested in its work in both advisory and practical capacities, are Rachmaninoff, Glazounoff and Medtner. The first is honorary president of the school, the other two are honorary professors.

Of the younger prominent artists who help in the advancement of the academy, and who, during their stays in Paris have given private recitals for the pupils and professors of the school, are Horowitz, Borovsky, Orloff, Milstein and Piatigorsky. The conservatory is steadily increasing the scope of its activities, and playing a prominent part in the musical life of Paris. Since last April it has been housed in an impressive edifice on the Avenue de Tokio, conveniently situated and fitted for the study and performance of music in all its branches. I. S.

The Cleveland Institute of Music

CLEVELAND.—Ernest Bloch, first director of the Cleveland Institute of Music (1920 to 1925), returned to the city to give a lecture-recital on a Jewish liturgical service recently composed by him. He spoke on October 9 at the 105th Street Temple before the Men's Club. Emanuel Rosenberg, member of the voice faculty of the Cleveland Institute of Music, accompanied by Lionel Nowak, sang two Psalms and Jerome Gross played the Baal Shem Suite, all compositions of Mr. Bloch.

Eleanor Frampton, exponent of the modern dance and pupil of Doris Humphrey and Charles Weidman, gave a lecture-recital on October 4, illustrated by Dolly Moonan and Tanis Rivin.

Arthur Loesser, head of the department of ensemble, played the opening piano recital of the season on October 11, offering a sonata in B flat of Clementi, sonata, op. 110, of Beethoven, Brahms' Variations on a Hungarian Theme, a Fauré nocturne, two Debussy preludes, and the Liszt Tarantelle. He also spoke in the Comparative Arts Course, October 13, on the Life and Work of Beethoven.

Beryl Rubinstein, director of the institute, and Mr. Loesser have been engaged as soloists with the Cleveland Orchestra for the orchestra's coming season, which opens October 26 under Dr. Artur Rodzinski. C.

Studio Notes

ERNESTO BERÚMEN

Ernesto Berúmen, New York pianist and teacher, has resumed his teaching at the La Forge-Berúmen Studios, after a brief visit in Boston. Mr. Berúmen will be heard in concerts and musicales in and around New York this coming season, after an absence of six years from the concert stage.

FLORENCE WESSELL

Walter Eyer, pupil of Florence Wessell, has been engaged by the Schuster-Martin School of the Drama, Cincinnati, O., as head of the dramatic training and play directing department. Previously Mr. Eyer was soloist at the Dayton, O., Episcopal Church.

Margaret Nash recently substituted for Arthur Van Haelst, both Wessell artists, at the Third Church of Christ Scientist, New York City. Mr. Van Haelst will again sing with the Charlotte Lund Opera Company and was heard recently over WBNX, the new Ed Wynn station.

Helen Warren, of Essex, Mass., has started studying with Mrs. Wessell, following a two-year stay in Europe. Her first teacher was Loretta Laurenti of Boston, who sent her to Josephine Hubbenst in Munich. Miss Warren was also heard in concert in Rome, Italy.

Emily Roosevelt and Ellery Allen both have a number of engagements for this season.

ADELAIDE GESCHEIDT

Among the artist pupils of Adelaide Gescheidt of New York who have already begun their 1933-34 season are Foster Miller, bass-baritone, and Mary Hopple, contralto. Mr. Miller inaugurated his current engagements on September 9 as soloist with the Little Symphony Orchestra (Philip James, conductor) over Station WOR. He sang Wotan's Abschied from Wagner's Walküre, and Pleading by Kramer.

Miss Hopple appeared as Lola in Cavalleria Rusticana with the Fides Opera Company at the Mecca Temple, New York, on September 14, under the direction of Cesare Sodero. Both artists are under the management of Vera Bull Hull.

ADELE MARGULIES

HOUSTON, TEX.—Adele Margulies, teacher of piano, began her classes for 1933-34 on October 1. One of her pupils, Drusilla Huffmaster, age fifteen, has been engaged to play with the Houston Symphony Orchestra at the March concert. She will be heard in the Rubinstein D minor concerto. Miss Huffmaster also contemplates a recital in Galveston, Tex., in November.

Josef Wissow, pianist of Philadelphia, a former student of Miss Margulies, was soloist with the Philadelphia Orchestra in August (Eugene Ormandy conducting). Edward Vicherin, another Margulies pupil, also of Philadelphia, has been engaged to tour with the Duncan Sisters as pianist and musical conductor. R.

ETHEL LYMAN MACKEY and MARY HOPKINS EMERSON

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, re-opened their New York studio for the season on October 2. The two artists have had a summer of activity and recreation. They taught through June at Bellport, L. I., where they were guests of Helen Sperry Lea, following which they visited Quebec, the Saguenay and a fishing camp in the North Canadian woods. Later Miss Mackey and Miss Emerson passed several weeks at Seal Harbor, Me.

MARGUERITE POTTER

Marguerite Potter will direct a series of Candlelight Concerts at Aeolian Hall, under the auspices of the New York Madrigal Society, of which she is founder. The society's audition committee are hearing young artists who desire an appearance in New York this season, and are particularly interested in costumed programs of artistic nature. Applicants should send literature, and address their communications to the audition committee, Steinway Hall, New York.

MARGARET BRISTOL

Pupils of Margaret Bristol, soprano of New York, are soloists at Calvary Episcopal Church, Metropolitan Temple and Adams Memorial Church, all in New York; at the Flushing (N. Y.) Reformed Church, and at the Presbyterian Church of Bogota, N. J. Others are active in theatre, concert and radio.

SUSAN S. BOICE

Susan S. Boice, teacher of voice and singing, taught many radio and juvenile artists during the past summer. Following a brief vacation she has resumed instruction.

GUSTAVE L. BECKER

Alma Schirmer, artist pupil of Gustave L. Becker, was heard over Station WEAF on October 3, playing works by Polish, Austrian and Cuban composers.

Sunday Nights at Nine Enlist Variety of Talent

Sunday Nights at Nine, which last season included artists from the concert, radio, vaudeville and theatrical stages, will open for the present season at the concert hall of the Barbizon-Plaza, New York, on November 12. Those who continue with it from last year are Nina Tarasova, singer of character songs; Sigmund Spaeth, known to radio audiences as the Tune Detective and Song Sleuth; Felecia Sorel of the Dance Centre; the Spanish dance team of Kaz and Zanou, and the orchestra under the baton of Joe Glover. Newcomers include Roy Atwill, Daca, singer of Spanish songs, Paula Treuman, monologuist; Sam Wren, and the Koravel Trio, consisting of Florence Rand, soprano, Ivan Valanikoff, tenor, and Boris Kogen, pianist. Allan Shaw, magician, and Sue Read, radio singer, will contribute specialty numbers. Gerald Hanchett will direct the production for Catharine A. Bamman who originated these evenings.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

Roundabout Book, by Bob and Ted Maier.

These two talented sons of Guy Maier are emerging into the class of fertile authors. This is their second book, with Bobby seven years old, and Teddy, eight. Their first volume (and a successful one) was Song Cargo, published two years ago.

Again the lads have contrived to furnish an arresting and exhilarating—one might even say, exciting—collection of pictures and songs. In a preface to parents, the proud papa, Guy Maier, says: "The boys did the whole book themselves, with only a hint now and then as to a title or a chord. The 'stories' for the pictures they dictated; in practically every case their phraseology has been retained."

The two juvenile authors have their own introduction, in which they explain: "This is called the Roundabout Book because you always go 'round and back again from the pictures and the stories (about the pictures) to the music. The music mostly doesn't have anything to do with the pictures or stories, but is just there for you to play, or for someone else to play for you. If you think the pieces should have other names, change them to suit yourself, because one of the nicest things about music is that it can mean something different to everyone. . . . Music can talk without words." (The little authors also boast that their Dad paid them five cents for each drawing and story, and ten cents for each piece of music). "That makes it seem twice as hard to make up a piece of music as to draw a picture, doesn't it? We think it is."

The drawings, graphic and sometimes gruesome, show cubistic economy of line. The music might be classified as of the "back to Kuhlau" kind. And if you grown ups imagine that the Roundabout Book has no smiles for you, just go through its entertaining pages.

My favorites are The Football Game (Cheering for the Game) with its A major melody, "Yep! we'll win," and its A minor coda, "Aw! we lost"; Watching the Rain (nearly as sadly eloquent as the Verlaine-Debussy famous song of the wet); The Haunted House, with its "shivering" chords, and the instruction to "use as much pedal everywhere as possible"; and Dad's Dance (how I would have loved to see sedate Guy furnishing the tripping inspiration.)

The cover page, yellow and red, is alive with ghosts, fish, birds, and all sorts of walking and running four footed things that look as if they came from Mars.

To dear Bobby and Teddy,
If you're not rich already,
Your nice booklet is funny
And it ought to make money.

(Roundabout Book is published by Riker, Brown & Wellington, Boston.)

Reviewed by R. M. Knerr

For Orchestra

The Enchanted Castle, overture, op. 117, by Henry Hadley.

The Enchanted Castle, according to the composer's foreword, was composed especially for school orchestras, but is also suitable for the better amateur organizations. It begins with a short *andante* section, followed by a jubilant *allegro moderato* for full orchestra. This gives way to a brief connecting passage for strings, with clarinet and oboe soli, ushering in the second subject, a melodious theme for strings. The middle section is devoted to development, recapitulation and restatement, with a climactic passage for full orchestra, and a lively coda. The playing time is only eight minutes. The work, in the romantic tradition, is of well-marked and simple rhythmical and melodic makeup. It is thus well adapted to the use of student orchestras which have gained a moderate degree of technical facility. (Carl Fischer, Inc., New York.)

Festival March, by Carl Maria von Weber; transcribed for orchestra by Charles J. Roberts.

Weber's pompous and stirring march is here provided with a fairly simple arrangement, which is suited to the use of school orchestras and also, of course, to professional ones which provide accompaniments to processions and other affairs of formal nature. There are no subtleties in the scoring or undue difficulties. (Carl Fischer, Inc., New York.)

Sacred Music for Mixed Voices

O Sing Unto the Lord a New Song; four-part anthem by Boris Levenson.

This short choral work for the church service is dedicated to the Choir Ensemble of Johnstown, Pa. The composer has set the triumphal praises of Psalm 97 as an *allegro moderato,* with mounting jubilant writing swelling to a broad *maestoso* section at the close. It is a sincere and originally inflected work; there is a slight suggestion of Eastern color in the use of an extremely flexible rhythmic pattern, which aptly expresses the rhapsodical style of the Hebrew psalmist. The various sections of the choir are given opportunity for individual work in several contrapuntal passages, but in the main the writing is fairly conventional. The accompaniment, for piano or organ, is interesting in harmonic makeup. (White-Smith Publishing Co., Boston and New York.)

Christmas-Day Prayer; anthem for four-part chorus, *a cappella,* by Louis Victor Saar.

A collect for the Nativity, taken from the Book of Common Prayer, makes a dignified frame for a musical treatment of worth by an eminent American composer of many previous works in various forms. He has given two measures of solo to the contralto, after which the other voices enter to develop the theme. Later there are various passages in which the voices sing alone briefly, the contrapuntal skill of the voice-leading being most refreshing. The harmonic scheme is orthodox, but the stamp of individuality is in the music. (G. Schirmer, Inc., New York.)

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Press Comments

ETHEL FOX

Ethel Fox, soprano, artist pupil of Pilar-Morin, has been singing with the San Carlo Opera Company. Her recent appearance as Musetta in La Boheme earned her this praise from Herman Devries in the Chicago American: "Ethel Fox, the Musetta, was vivacious and intelligent, and she brought forth cordial applause after her singing of the waltz song in the second act. In this charming soprano Mr. Gallo has one of his cleverest and most versatile artists." Glenn Dillard Gunn in the Chicago Herald and Examiner speaks of "the discovery of the season among lyric sopranos, Miss Ethel Fox." Eugene Stinson, writing in the Chicago Daily News, said: "In Ethel Fox the rôle of Musetta has found a peculiarly suitable interpreter, one of the two best Chicago has ever heard." Edward Moore, critic of the Chicago Daily Tribune, comments on "Miss Fox' Musetta, a fascinating little street Arab without the slightest objection to tearing her throat when she felt like it and yet never losing her charm."

Her characterization of Nedda in Pagliacci brought her comment in the same vein from the Chicago press. Mr. Devries said: "She has a beautiful voice, which she conducts with the utmost intelligence and refinement, and she played her rôle with all the temperament which it requires. After the Ballatella she was the centre of another ovation." Mr. Stinson: "Ethel Fox was vocally a brilliant Nedda." Mr. Gunn: "Ethel Fox, who already has begun to attract attention by the exceptional beauty of her lyric soprano, sang the part of Nedda with great charm." The same reviewer said of the soprano after her performance of Micaela in Carmen: "Miss Fox has a soprano voice of signal beauty and expert use. Miss Fox will sing frequently during the San Carlans' engagement, and it will be interesting to discover the whole scope of her gifts." Mr. Devries, reviewing the same performance: "And if I have not yet mentioned Ethel Fox as Micaela, it is because I have been saving the best for the last. She has a charming voice which she uses with great taste and skill, and her ovation at the end of the aria in the third act was the greatest of the entire evening."

When Miss Fox sang this rôle in Cleveland, the Cleveland News carried: "Ethel Fox was daintily sweet and charming, with a voice to match, as Micaela." The Cleveland Plain Dealer: "One of the best voices was certainly that of Ethel Fox, who played Micaela. It is clear and sweet, and not without dramatic intensity. Her solos won exceptionally warm applause."

JOSEPH SZIGETI

Joseph Szigeti began his early autumn tour with performances of the Beethoven and Brahms concertos in London. The music editor of the London Daily Telegraph called his playing "a marvelously accomplished performance which fascinated the audience." The Times spoke of "a beautiful performance, effortless in execution, pure in tone and lofty in interpretation." The Sunday Times: "Szigeti is one of the world's great violinists, perhaps today the world's greatest, and he gave a superb performance of the Beethoven concerto."

The Daily Mail headlined its notice: "Szigeti the Master," and went on: "Szigeti. That was the name on everybody's lips after he gave a superb performance of the Brahms violin concerto."

J. A. Forsyth in The Star captioned his review: "Szigeti the Great, Superb Exhibition of Violin Playing," and speaks later of "the overwhelming reception" that followed.

Basil Maine in the Yorkshire Post wrote: "Szigeti gave an interpretation that was remarkable for virtuosity submitted to a purely musical purpose. It was memorable in its refinement and poetic utterance."

SUZANNE KENYON

Suzanne Kenyon, soprano, gave a costume recital at her home in New Rochelle, N. Y., on September 30. Her program included Russian, Chinese, Irish and Southern song groups. The New Rochelle Standard-Star said: "Mrs. Kenyon's voice is particularly sweet in her high pianissimo tones which contribute much to the artistry of her singing. Her charm of personality and ready adaptability to the requirements of her varied program make her a delightful entertainer as well as a singer."

Her accompanist was Katharine Browne, who also played piano solos. The Standard-Star said of Mrs. Browne: "Mrs. Browne's playing was equally as artistic as Mrs. Kenyon's singing, both in her accompaniments and her solos."

JACQUELINE SALOMONS

Jacqueline Salomons, French violinist, recently appeared with the Pasdeloup Orchestra in Biarritz, France. La Presse du Sud Ouest said: "The occasion was made memorable by the splendid success of Miss Jacqueline Salomons. This young virtuoso has unquestionable authority, tempered by a charming modesty. Her playing combines both power and delicacy. She has beauty of tone and deep sensibility."

La Gazette de Biarritz reported: "Miss Salomons interpreted the Bach E major concerto brilliantly.'

ELISABETH OPPENHEIM

Elisabeth Oppenheim recently gave three piano recitals over WBAL, Baltimore. One of the local newspapers carried in its radio section: "Elisabeth Oppenheim's series 'ended' last week, but her piano-playing earned an encore." An excerpt from the mail she received from listeners reads: "Quite by accident I heard the last of your recital series yesterday. Only the institution of 'fan mail' allows a total stranger to compliment the taste that includes Scarlatti on a radio program and the skill of pedalling in the Debussy."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Rosemary Albert
Alszlo Aliga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Mrs. William B. Beach
Virginia Bernucci
Mary Biffan
Hans Blechschmidt
Edward Boatner
Emma Boehm-Oller
Zara Bouson
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
Florence Chambers
Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
George De Sel
Solita De Solis
Byron S. Dickson
Beatrice Elliott
Frank G. Ernst
Maestro-Geremia Fabrizi
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Pierre Harrower
Jean Heimel
Russell Blake Howe
Victor H. Kasper
Alberta Lauer
Mrs. E. P. Leary
Ediani Leori
Joseph Lewin
Marguerite Lichti
Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mendelssolin
Helen C. Mober
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
Arnold Powell
Forest Redfield
H. E. Reynolds
S. N. Rosenthal
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
Prof. A. H. Trouk
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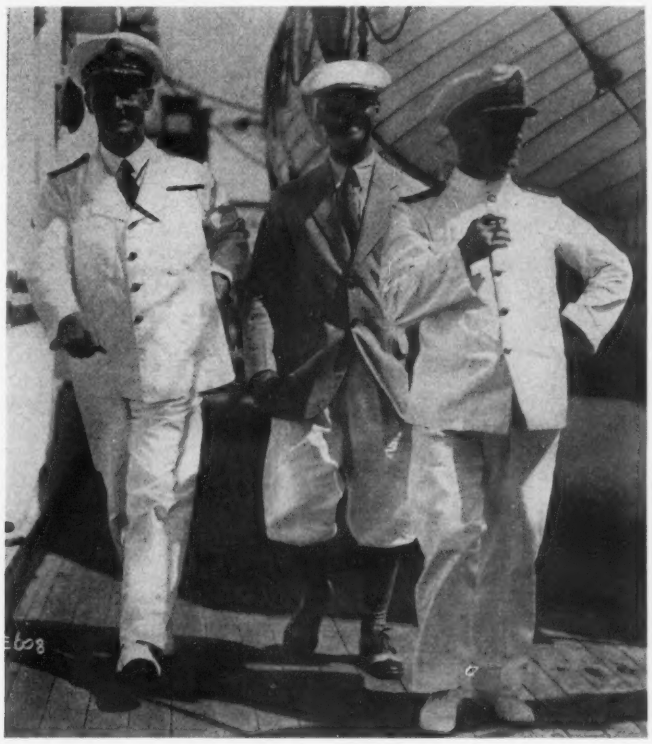
EDWIN GRASSE,
blind violinist, organist and composer, has toured America extensively, playing his own works and transcriptions, among them Waves at Play, Song Without Words and Norwegian Dance for violin; Prelude to Lohengrin, Les Preludes (Liszt), Intermezzo in G and Toccata for organ.

ANNA FITZU
is on tour as soloist with Kryl's Symphonic Band. (Photo © by Elzin.)

MARIE SUNDELIUS
has moved to Boston, where she will continue her private teaching and be on the faculty of the Boston Conservatory of Music. (Photo by Straus Peyton.)

ANTONIO LORA,
pianist and teacher, has returned to New York to take up his pedagogic and concert activities for the season. During the summer Mr. Lora traveled 10,000 miles, including a trip to Europe.

KARL ANDRIST,
violinist, has resumed classes in technic, interpretation and repertoire at his studios in Jackson Heights, N. Y. His concert engagements this season include tours of the United States and Canada.

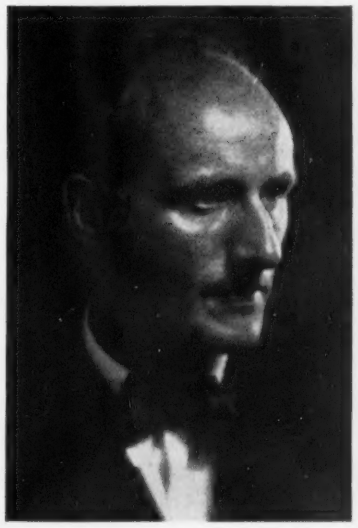


CHARLES MADURO,
composer, with Commodore Peel and the chief engineer of the SS. Mauretania, returning to New York from a cruise of South America and the West Indies.

JACQUELINE SALOMONS
is on a tour of France during October and November. The violinist will come to this country in January for a series of recitals in various cities.

MYRA HESS
will be soloist with the New York Philharmonic Orchestra on February 28 and March 2, playing the Mozart concerto in F, Koechel 459.

ETHEL LYMAN MACKEY and MARY HOPKINS EMERSON,
soprano and pianist, respectively, at Seal Harbor, Me.



ALBERT VAN DOORN
conducted several works this summer in Strasbourg at the modern festival held there. During part of the coming season he will conduct the second symphony orchestra of Amsterdam.

ADELAIDE GESCHEIDT
at Kempton Lodge, overlooking the Palmghatt, on Lake Minnewaska Estate, N. Y. Miss Gescheidt spent her vacation here after closing her summer vocal master class in New York.

SUSAN S. BOICE,
New York teacher of song and speech.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

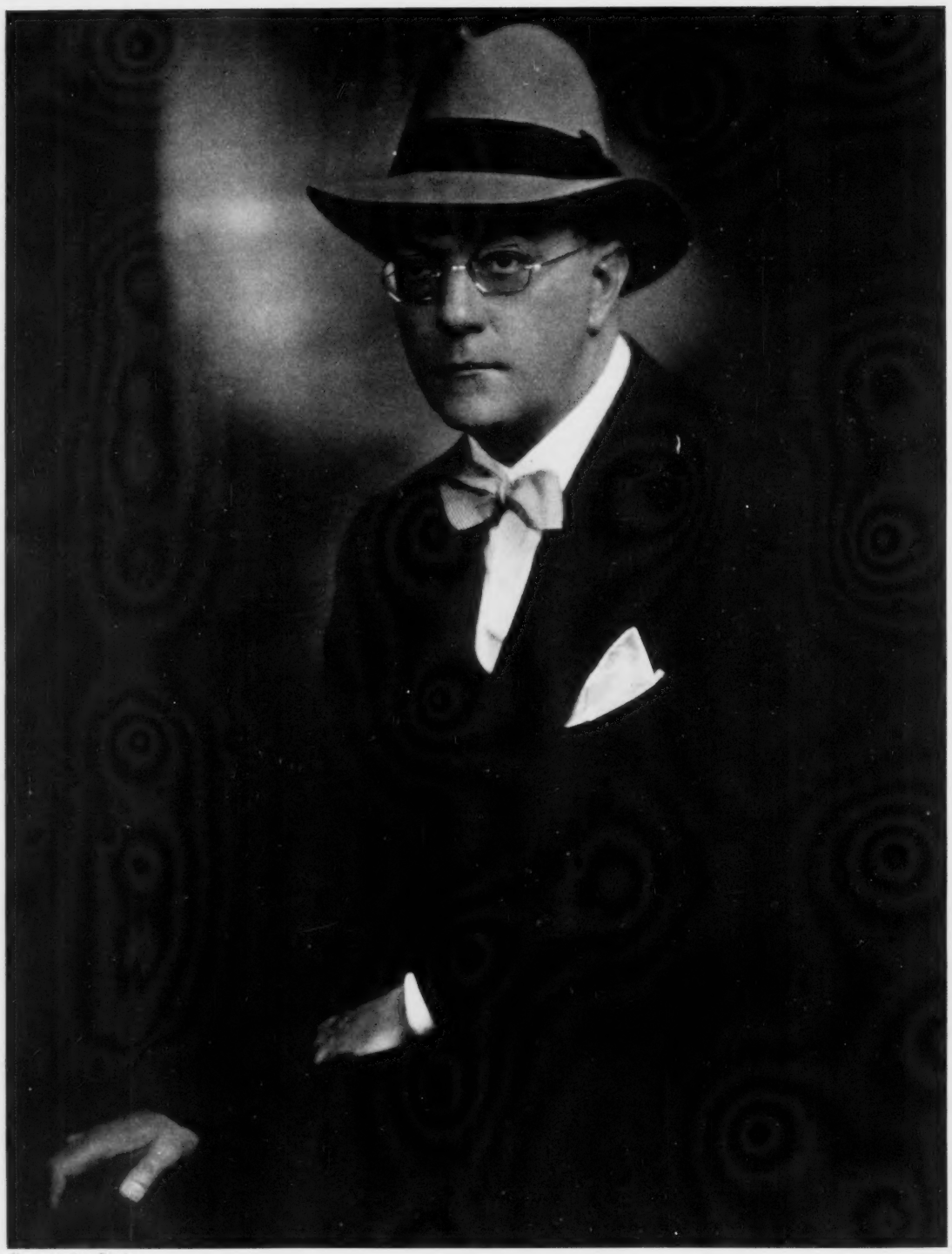


Photo by Ben Pinchot

GUSTAV SCHÜTZENDORF

Baritone of the Metropolitan Opera
Soloist with the New York Philharmonic Orchestra, November 12